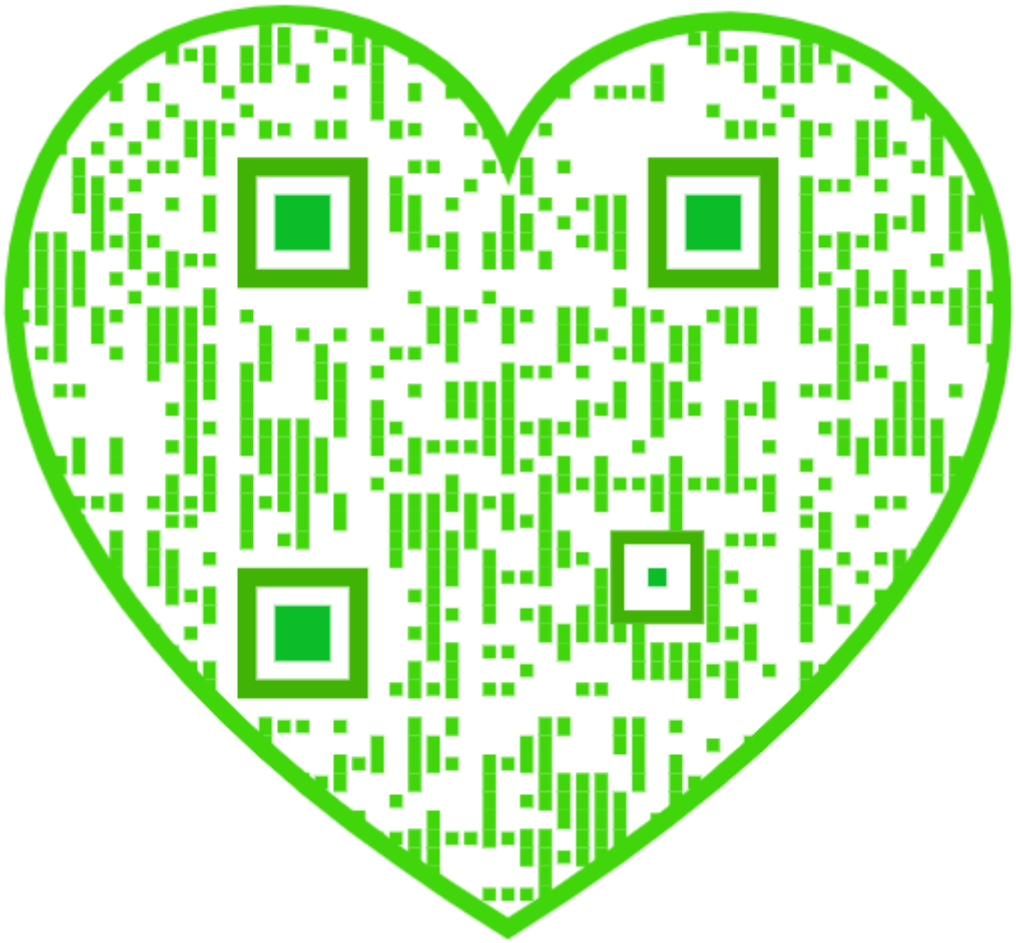

An Essay

ON

CHURCH FURNITURE

AND

DECORATION.

BY

THE REV. EDWARD L. CUTTS, B.A.,

Hon. Secretary of the Essex Archæological Society;

AUTHOR OF THE "MANUAL OF SEPULCHRAL SLABS AND CROSSES, PUBLISHED UNDER THE SANCTION OF THE ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND;" &c.

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Preface.

THE following little work was originally written for, and published as, a Supplement to THE CLERICAL JOURNAL, AND CHURCH AND UNIVERSITY CHRONICLE.* It is now, in compliance with the suggestions of many friends, reprinted in a more convenient form, with some additional matter, and additional woodcuts, and ten illustrative plates.

The Author gladly embraces the opportunity which a Preface affords, to express his thanks to all those gentlemen who have kindly rendered him assistance; especially to J. H. MAW, Esq., for the loan of books and a valuable collection of drawings of tiles, and for the use of many of the woodcuts which illustrate that part of the subject; to J. K. COLLING, Esq., author of the beautiful volumes of *Gothic Ornaments*, for valuable original drawings illustrative of the subject of Gothic polychrome; to the Rev. Lord ALWYNE COMPTON, the Exeter Architectural Society, the Proprietors of *The Civil Engineer and Architects' Journal*, and Mr. FRENCH, of Bolton-le-Moors, for the loan of woodcuts; and to other gentlemen, whose kindnesses are severally acknowledged in the text.

COGGESHALL,
September, 1854.

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Church Furniture and Decoration.

INTRODUCTION.

EVERY nation of mankind, at every period, has had an intuitive feeling that the most precious things of the material world, and the highest productions of man's intellect, ought to be dedicated to the Creator and Giver, to adorn His temples, and solemnise His worship. That there is nothing in this universal impulse of veneration calculated to render man's worship displeasing to God, or less edifying to himself, appears sufficiently proved by the facts that in the first temple, of which God himself condescended to be the architect, the costliest materials—choice woods, and embroidered hangings, and rare furs, and dyed skins, and gold, and silver, and gems—were provided in profusion by the oblations of His people; and that God specially inspired Bezaleel, the son of Uri, the son of Hur, and Aholiab the son of Ahisamach, and "filled them with the spirit of God, in wisdom, in understanding, in knowledge, and in all manner of workmanship; and to devise curious works in gold, and in silver, and in brass, and in cutting of stones to set them, and in carving of wood . . . and to work all manner of work, of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet and in fine linen:" (Exodus xxxv. 30.) We are expressly told that it was the Spirit of God which gave them skill in design and in craftsmanship, and surely thereby for ever sanctified Art to His service.

If it be objected that we are under a different dispensation, in which heart-worship is all that is required of us, we answer that it is unsound divinity to imagine that heart-worship was less required of the Jews of old than it is now of us Christians; this is the lesson which every prophet enforced upon Israel, that God was aweary of splendours and ceremonies, which had no heart in them; these ceremonies and splendours were not intended

to supersede heart-worship, but to aid it: and, since man is the same now as then, therefore those things which aided devotional feeling then will aid it now; since God is the same yesterday, to-day, and for ever, therefore the reverent and grateful dedication of costly material and noble art, which He then delighted in, cannot now be displeasing to Him.

That we may thus reason from the Temple to the Church, we have the authoritative declaration of the Church of England, in the Homily "on the repairing, and keeping clean, and comely adorning of churches;" which calls the Temple of Jerusalem "the Mother Church of Judea," and speaks throughout of the "Church or Temple;" and will hardly admit that the Jewish Temple was in any respect superior to the Christian Church. Had that great promises? so has this. Had that the presence of God? no less has this. "Why, then, ought not Christian people to build them temples and churches, having as great promises of the presence of God as ever had Solomon for the material temple which he did build."*

And this Homily enforces that other argument which we have used, that it is a right as well as a natural impulse of a reverent heart, to give its best to God. It applies to the Church that passage of Haggai, "*Thus saith the Lord: Is it time for you to dwell in your ceiled houses, and the Lord's house not regarded?*" and thus comments upon it:—"The world thinketh it but a trifle to see their church in ruin and decay. But whoso doth not lay to their helping hands, they sin against God and His holy congregation. For if it had not been sin to neglect and slightly regard the re-edifying and building up again of His temple, God would not have been so much grieved, and so soon have plagued His people, because they builded and decked their own houses so gorgeously, and despised the house of God their Lord. It is sin and shame to see so many churches so ruinous, and so foully decayed almost in every corner. If a man's private house wherein he dwelleth be decayed, he will never cease till it be restored up again. . . . And shall we be so mindful of our common base houses, deputed to so vile employment, and be forgetful towards the house of God, wherein be entreated the words of our eternal salvation, wherein be ministered the sacraments and mysteries of our redemption? The fountain of our regeneration is there presented unto us; the partaking of the body and blood of our Saviour Christ, is there offered unto us; and shall we not esteem the place where so heavenly things are handled?" And this last argument that God's House ought to be "honourably adorned and garnished"—ought to be more beautiful than our own houses—is enforced throughout.

But we shall be met, perhaps, with the argument that in the present dearth of churches we cannot afford to spend money in mere costly decorations. It may be paradoxical to the arithmetic of this world, but it is

* The first Homily "of the Place and Time of Prayer" says that the Tabernacle "was as it were the parish church" of the Israelites in the wilderness: and the Temple was "the public church and the mother church of all Jewry."

a simple problem enough to the arithmetic of Faith, that the costliest offering to one church will not prevent a single stone from another: it is a similar paradox to that of Solomon's, "There is that scattereth and yet increaseth; there is that withholdeth more than is meet, but it tendeth to poverty." Do you think the Lord allowed the poor really to suffer because the price of Mary's ointment was not doled out to them?

Another argument will be that we are reviving the trappings of Romish superstition, and that the superstitions themselves will follow. We do not shut our eyes to the force which there is in this argument: it is certain that the revival of classical literature and art in the sixteenth century did bring with it a good deal of classical heathenism and morality; and it is not to be denied that the present revival of mediæval art has some connection with the revival of mediæval ideas in both religious and social questions. It is altogether a curious phenomenon this mediæval revival; and it is necessary to our subject to pause and examine it a little.

It seems to be one of the laws of human life, that human affairs should move in cycles. Solomon enunciated it when he declared that there was nothing new under the sun. Pythagoras dogmatised the idea in his recurring period, at which all men and all things again begin precisely the same course which they have just completed. We may trust that the revolution is about a progressive, and not a stationary centre; and our wisdom is not to attempt to stop or roll back the motion upon its orbit, but to urge forward the centre of the orbit. To confine ourselves to our own subject of art as an illustration of this recurrence of things;—the Romans planted the beginning of what we can call art in this island, say about the end of the first century; the Romans left the island at the end of the fourth century, and a confusion ensues, in the midst of which we lose sight of art; when we again find traces, it is of a new and native school, which appears to have passed from Ireland to England, and of which the old Irish and Cornish churches, and the ornamented MSS. of the same school, and some few stone crosses and works in silver, are the existing monuments. About the ninth century it seems to have been that this Irish art was supplanted by a revival of classical art, which we call the Romanesque. Again, in the thirteenth century, arose another school of native art, the Gothic; and again, in the sixteenth, another classical revival; and now again, in the nineteenth, we are in the throes of the birth of a new native school, founded upon the Gothic. The length of the period of revolution seems to be about 300 or 400 years.

And these revolutions in art are only symptomatic of a general revolution in national character.

It is worth while to pause for a moment and look at some of the evidence of this fact, that we are now in the midst of one of these great periodic changes of national character. The change began with, or rather first showed itself in, our Literature, especially our Poetry. The gods and goddesses, the Damons and Daphnes, have all vanished, and a school of poetry, founded upon the romances and ballads of the middle ages, has taken the

place of these worn-out and hollow conceits. Then it exhibited itself in our architecture; men became sick of sham temples, and showed a liking again for the dark monkish piles with which Evelyn and Wren used to make themselves merry. The architectural movement began, perhaps, with Church architecture, as was natural,—there was a pattern of that in every village; but now Dissenting meeting-houses are built like Gothic churches, and Gothic principles have found their way into every branch of our domestic and civil architecture, from the labourer's cottage to the new Palace of Westminster.

The same spirit has exhibited itself in our Painting: the school of the Pre-Raphaelites is gaining a position daily; *Punch* has ceased to ridicule; and the chief of the school was elected an associate of the Royal Academy only the other day.

And our workmen are not only recurring to beard and moustache, but they are organising their trades unions—unconsciously—on the model of the mediæval guilds (minus their religious element); and are again endeavouring to recur to the mediæval system of restriction upon commerce—the principle of combination *versus* competition—just when men were flattering themselves that free-trade had swept away its last relics.

We have had a modern Tournament; and a Crusade, to rescue the Holy Places, is by no means an impossibility.

And it is not in England only that this change in the national mind is taking place; it is the same in France and Germany and Italy—in short, it is European.

The revival of mediæval art has then some connexion with a revival of mediæval ideas; but it has not any necessary connexion with the superstitious practices or erroneous doctrines of the Church of the Middle Ages; for Gothic architecture and art were not, as so many now imagine, peculiarly ecclesiastical. We do not believe that in any living school of art there has ever been a style especially set apart for religious uses; at least, it is certain that in the middle ages the same forms, and materials, and colours, were used in the fabric and furniture of the Church and the Hall, in the vestments of the Priest and the Knight; the religious art was the same as civil art, only that men dedicated the best of it to God's service. It is equally an error to think that the revival of Gothic art now is only a religious movement, much less the movement of any small religious party.

That there is in reality nothing peculiarly Romish in mediæval art, or peculiarly Protestant in classical, is surely sufficiently proved by the fact that Romanism did not adhere to Gothic, when the tide of the classical fashion set in, but fell in with the new fashion; all the ecclesiastical work, on the Continent as well as in England, for the last 300 years, has been done in the classical fashion: if St. Paul's was built in classical style, so was St. Peter's. The Jesuit churches on the continent—at least those which we have had the opportunity of seeing—are those in which the original style of the church has been most spoiled by the addition of gorgeous classicalities. Although it happens that the Reformed Church of England has always used the classical fashion, it was simply because that

has been the universal style of its day: it had been previously adopted by the unreformed Church: and if now the Romish Church is again using Gothic, it is only in common with everybody else, Churchmen and Dissenters, Ecclesiastics and Laymen. Indeed, the building most like a cathedral, and one of the finest buildings which the revived Gothic has yet produced, is a Dissenting meeting-house;* while in the grand Cathedral of all Nations, which is to be built in Hatton-garden, and is to be the great monument of Romanism in this Protestant metropolis of the world, the classical basilica, and not the mediæval church, is the model chosen.†

The introduction of Gothic art into our churches, then, is not the whim of a clique of sentimental young curates; it is only one symptom of a great change which is coming over the whole national mind. It is quite true that this revival of Gothic art is connected with the revival of mediæval ideas, and it is manifest that this is attended with danger of error and extremes; but to try to stop the movement, because it has a tendency to excess, would be as foolish as it would be fruitless. Gothic art, or a school of art founded upon the Gothic, appears destined to be the art of Europe for the next three or four hundred years, let who will say nay. We have just completed a revolution, and are beginning the circle again: we cannot, if we would, stop the revolution, or roll the course of the human mind back upon its orbit: let us take care to push forward the centre of the circle. Because we are going to move again through a Gothic period, we need not revolve again through the superstitions and errors of the middle ages; indeed we cannot, if we would, for we start with the centre of our circle in a very different place from that which it occupied in the thirteenth century. Though we adapt the principles of Gothic architecture to our houses, we are not going to live in castles or moated granges again, or to believe in wizards or enchanted princesses—the centre of our circle has moved beyond that. And so, in adapting the principles of Gothic art to our churches, we shall not recur to chantry-chapels and confessionals;—the centre of our circle has moved beyond that too.

In the following Essay, then, in which we propose to discuss, in a popular and unscientific way, the application of the principles of this revived Gothic to the interior decoration and furniture of our churches, we shall not forget that the centre of our orbit has moved on 300 years since Gothic was last the art of Europe; and that, during that period, the Church of England has reformed herself: we shall endeavour to apply the revived style of art, in accordance with the principles which the Reformed Church of England has so clearly laid down in her Homily on the subject, with a careful avoidance of superstitious practice, or mere "histrionic" pomp, but with a constant recollection that the church should be "honourably adorned and garnished" according to the best art of the day, as becometh "the place where so heavenly things are handled."

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* The "Catholic Apostolic Church" of the Irvingites, in Gordon-square, London.

† See view of it in the *Builder* for May 14, 1853.

General Arrangement.

BEFORE we can fitly furnish any building, we must first consider well what uses it is to serve; and, next, it will be wise to consider how those who have gone before us have furnished similar buildings, and to avail ourselves of their experience. First, then, to consider the uses of this building which we are about to furnish.

The church is the House of God; and, if we pause for a moment on the phrase, we shall, perhaps, obtain a more significant meaning from it than it carries to us at the first sight.

The Assyrian Temple, Dr. Layard informs us, was both temple and palace; it was the House of God, occupied by His Vicegerent. The researches of the same explorer teach us that the Temple of Solomon was built in many respects after the Assyrian model—it was built, that is, on the Temple-palace type; but it was not inhabited by king or high priest, for, in the Presence-chamber of His Palace, the King of Kings Himself sat enthroned in visible glory upon the throne of the Mercy-seat.

When the Jewish Temple was destroyed, and the people of Christ had passed through their first stage of persecution, and began to assume their recognised place in the world, the first Houses of God which they built were built on the type of the Basilica—the Royal Hall of Audience; and there, on the raised dais at its upper end, which was called the Pavement, and in the Hebrew tongue Gabbatha—there, where Pilate sat in judgment upon the Son of Man—there the Christian altar, which symbolised Christ, was enthroned in Pilate's place. The mediæval English parish church, again, was after the plan of a manorial or baronial Hall; just as the people flocked to the Lord's Hall, to pay their respects to him, to lay their grievances before him, to pay their feudal services, or to ask acts of kindness from him; so they flocked to their church—God's House—to render to Him honour and service due, and to ask His favour in return.

With our modern idea of a House, the application of the phrase to the parish church conveys very little that is strongly marked. If we throw ourselves back into the middle ages, when there were only two buildings in a parish of any importance—the Church and the Hall*—and remember that the architecture of both was alike (for, while chamber windows were often square-headed and simple, the hall has always tall windows and an open roof like a church), and further call to mind how similar was the furniture of both, and that the Lord lived in his hall among his people;—did justice among them, seated in his high chair on the dais;—feasted them, himself sitting at his high table, and sending, like Joseph to his brethren,

* And it must be remembered that in Saxon and Norman times the country gentleman's house consisted of very little besides the hall, where he and his people lived, ate, drank, and slept, in common.

messes to those whom he would honour; and then call to mind that, at the upper end of the church also was a dais, on which stood a high table;—and that at that high table the LORD did feast His faithful people;—and that frequently upon the reredos of the Altar was sculptured the Last Supper, with our Lord in the place of honour in the middle, and his Apostles on either side of Him, appearing to sit at the Altar as at the high table of a mediæval hall;*—then we shall begin to see that, to our fathers, the phrase the HOUSE OF GOD conveyed a much more precise and definite idea than it does to us, who have rather come to look upon it as a PEOPLE'S HALL for religious purposes.

That the Reformers of our Church retained the primitive idea that the church is God's House, is clear from the Homily which we have before quoted "On the repairing, and keeping clean, and comely adorning of churches:"—"And to the intent that ye may understand further, why churches were built among Christian people, *this was the greatest consideration; that God might have his place*, and that God might have his time duly to be honoured and served of the whole multitude of the parish: First, there to hear and learn the blessed word and will of the everlasting God. Secondly, that there the blessed sacraments which our Lord and Saviour Jesus Christ hath ordained and appointed, should be duly, reverently, and decently ministered. Thirdly, that there the whole multitude of God's people in the parish should, with one voice and heart, call upon the name of God, magnify and praise the name of God, render earnest and hearty thanks to our heavenly Father for his heap of benefits daily and plentifully poured upon us, not forgetting to bestow our alms upon God's poor, to the intent God may bless us the more richly."

Hence, then, we learn from an authority to which all we of the Church of England must defer, what are the uses to which the church, the house of God, is to serve. It is to be a place for the instruction of Christian people; for the due, reverent, and decent administration of the sacraments; and for the people to offer up their common prayers and praises to God in:—Preaching, Sacraments, Common Prayer, Common Praise.

Let us next inquire for a moment how our predecessors have furnished the houses of God. The details of ancient church furniture will be better considered as we come to them hereafter; here we only consider generally how the building has been arranged internally, and what furniture it has been considered necessary to provide, for these uses of preaching, sacraments, prayer, praise. The first assemblies of the people of Christ were held in the upper rooms of private houses; they were not houses of God furnished to that end. The first churches were those in the Catacombs, and they were formed under such peculiar circumstances, that they are not to be looked upon as models of what the body of Christians would have built for their Christian temples, had they been free to build where and how they thought most fitting.

The churches of the age of Constantine are, then, the first to which we

* The second Homily "of the Place and Time of Prayer" calls it "God's Banquetting-house, the Church," and "God's feasting-house."

look, as showing what Christians did when they had liberty and wealth enough to erect such houses of God as they thought most fitting to his worship by his church. We have already seen that they chose, for the model of the general frame of their building, the basilica, or royal hall of justice. The plan was simple—an oblong area, divided by two rows of columns into a body and two aisles, with three semicircular apses at the east end. To this the Christian builders added a court in front (at the western end) of the basilica, in the centre of which stood a fountain for the administration of the sacrament of baptism. Between the court and the basilica was the porch. The western end of the church was called the *locus fidelium*, the nave, in which the congregation of baptised people was placed (for the catechumens, who were preparing for baptism, were not admitted into the church itself until after their baptism: the porch was the place appointed for them.)

Here in the nave the faithful offered their common prayer, and received instruction from a priest who preached in an ambo, or pulpit, placed in a convenient position among them. Towards the upper, or eastern part of the body of the building, was a space raised two or three steps, and railed off on the north, south, and west sides, by screens—*cancelli*—from which this place took the name of chancel; here were seated the singers, whose duty it was to offer the service of praise to God, in like manner as the Levites had done in the Temple. The eastern extremity of the body of the building, formerly the Pavement on which the judge sat, was still elevated above the chancel, and was appropriated to the sanctuary; in the centre of which stood the Lord's table, the Christian altar; and usually a canopy, or tabernacle, supported on four pillars, was erected over it. Against the eastern wall, in the centre of the semicircle of the apse, was placed an elevated throne for the bishop, and on the right and left were seats for his presbyters.

Simultaneously with the erection of these basilica churches at Rome, a new style of architecture was springing up in the eastern capital of the empire, which produced a different type of church; and to compare the two types will clearly be of service, as it may enable us to see what was an accidental peculiarity of architectural fashion, and what was, in those early ages, considered a proper and essential part of a Christian church.

The ground plan of a Greek church was formed of a Greek cross (a cross with equal limbs). The angles of this cross were filled in with aisles, so as to reduce the exterior plan to a parallelogram; a porch was added at the west end; three semicircular apses at the east end; and a dome surmounted the central compartment of the cross; and sometimes, in rich churches (as St. Mark's, Venice), the four limbs also were crowned with smaller domes. The arrangement of the interior was very similar to that of the basilica churches of the western Christians. In the central compartment of the cross was the chancel; the eastern compartment formed the sanctuary, in which the Lord's table, the elevated seat of the chief pastor, and the seats of the presbytery, were arranged as in the basilican church. The principal difference observable is, that, while the sanctuary in the basilica-church was divided from the chancel by an open arch

(which, perhaps, was sometimes closed by a curtain); the sanctuary in the Byzantine church was cut off from the chancel by a solid stone screen, with only a small doorway through it, which was covered with a curtain until after the consecration of the elements.

The earliest churches which we have remaining in England are the little British churches in Cornwall, which are clearly copied from the early Irish churches. These are not after either the basilican or Greek types. They consist of two compartments, a nave and a chancel, separated by a solid screen, the opening through which is, in one case (Perranzabuloe, Cornwall), at the north side, instead of in the centre; at St. Gwithian's, Cornwall, it is in the centre, and very small; at Temple Patrick, Galway, it is in the centre, and nearly the width of the chancel. In this type the altar is at the east end of the chancel: at Perranzabuloe it is set with its longer axis east and west, contrary to the usual position.

With the revival of classical art in the ninth century, the basilican type was introduced. But in the middle ages, our parish churches had returned almost to the old English type of nave and chancel; with a font near the entrance; a chancel proper, and sanctuary, in the eastern building which we usually call the chancel; seats for the clergy in the chancel, and the Lord's table against its eastern wall.

What we gather from this summary is, that, under different styles of architecture, and in different ages and countries, churches have exhibited these characteristic features,—a place for the congregation; a separate place for those who offer the service of musical praise; a separate place for the administration of the Lord's Supper; and a place for the administration of baptism. This knowledge will assist us in the after-discussion of the details of our subject.

Polychrome.

IT is necessary, at the very outset of our undertaking, that we should make up our minds as to the polychromatic decoration of the interior of our churches, aye or no; for the whole style and tone of the remaining furniture and decoration must be governed by this.

Every great school of architecture, from the Assyrian downwards, has employed colour as a necessary element to its perfection; indeed, it is utterly unnatural to divorce the beautiful in colour from the beautiful in form; and the manner in which modern Europe has eschewed bright colour is a mental phenomenon worth the study of the psychologist.

To confine ourselves to the mediæval architecture of England: there can be no doubt, from ancient literary notices of such works, and from existing remains of them, that all our Gothic churches were enriched with polychrome. The old builders had none of that respect for stone and oak which we have: we are so surrounded by compo and painted deal, that the sight of genuine stone and oak have acquired a value in our eyes, because they are honest; and we have learned to take delight in their natural texture and rich veining, by comparison with the painted shams; and have come at last to think it rather bad taste to hide them with colour. But the old builders dealt with costly marbles, and silken hangings, and mosaics, and gold, and jewels; and, in their eyes, stone and oak were only humble, however serviceable, building materials.

Moreover, their eyes were so continually feasted upon rich colour in everything about them—their dress, and arms, and books, and furniture, and dwelling-houses—that to have omitted it in their churches would have been contrary to the principles of their art, and opposed to the genius of the people.

We shall understand this the better, and thereby more justly appreciate the subject of polychrome as it was applied to mediæval churches, and as it is proposed to be restored now, if we at once plainly picture to ourselves the contrast between the outside appearance of the England of the middle ages, and the England of to-day. Carry yourself back, in imagination, to the fourteenth century, and wander through England with the eye of an artist. As you ride along green-margined roads, through solemn forests, across purple commons, the groups of travellers you meet are clad in bright colours, with gaily-caparisoned horses, and form a succession of brilliant pictures against the background of the forest green, or the flowery turf. You pass an assembly of knights and dames holding a tournament in the meadow before a baronial castle; the green field is covered with tents, striped red, and white and blue; and the windows and balconies of the castle are flaunting with embroidered hangings, which wave in the breeze; and the crowd of spectators around the lists is gay as a flock of

tropical birds. Look at that knight, who is resting from the combat beside the well hard by: his armour is of silver scales, covered with a jupon of azure, embroidered with his armorial bearing—a lion rampant *or;* and it is girded with a belt of brightest enamels, and fastened by a clasp of jewels. The scabbards of his sword and dagger are of gold, chased with delicate devices, and their hilts are jewelled; and his shield, which hangs from the tree-trunk beside him, and the helmet at its foot, are coloured also azure and gold. Leave the brave knights to their braveries and courtesies, and ride on to the city in the distance: the houses are not only picturesque in form and rich in quaint carving, but they are enriched with colour and gilding also; and, on festivals, from every window hang rich tapestries, on which the fair wives and daughters of the citizens lean to see the show beneath;—so that these bright actors move in a scene of harmonious richness. Inside Master Citizen's house, with whom you lodge, the scene is equally brilliant: tapestried walls of green and gold, stained windows, gilded ceilings. And, when you go to Church for evensong, the same glorious harmony of nature's brighest hues; its walls are diapered, its windows glowing like gems; its carved capitals, mouldings, and screens, and tabernacle-work, picked out with blue, and green, and red, and white, and gold; its roof of gilded beams supports a heaven of blue, studded with golden stars; its eastern end a dream of splendour, with rich hues and burning lamps, and costly plate and jewels; and the priests and deacons are clothed in cope and dalmatic of embroidered blue and green and cloth of gold.

We have not the heart to lead you through modern England; to take you to the platform of a railway station, and show you its confused crowd of eager people, dressed in black and white, and grey and drab, rushing hither and thither; or to point out to you the descendant of that mail-clad knight, not less noble and chivalric at heart than his ancestor, but disguised in a black tailed coat, and grey trowsers, black hat, black boots, and black neck-tie, relieved with a white collar and wristbands; or to drag you up and down weary streets of dirty red brick or drab stucco; or to wait until Sunday, in order to introduce you to that same church we just now saw, only now with a flood of white light upon its dirty whitewashed walls, with a patch of discordant red in the altar cloth, and another in the pulpit—occupied by a priest in black.

In short, the England of the middle ages is faithfully reflected in an illuminated MS., with its glowing miniatures, set amidst quaint black-lettered romances; the England of to-day, in the last volume of the *Illustrated London News.*

And we have set forth these two pictures, not only to enable the reader to appreciate more truly a mediæval church, but also fairly to set before us all a grave consideration, which must affect the restoration of Gothic colour to our modern churches. How will it affect people, who live ordinarily in the *Illustrated News,* to be transferred for public worship into a mediæval MS.?

For ourselves, we should hesitate long before recommending the restoration of the Gothic system of colour to our churches, did we not believe that it was being introduced into our domestic and civil architecture also.

And though, perhaps, in our churches the movement may be allowed to keep a little in advance of our civil art, as it has done hitherto; yet, for ourselves, we should be inclined to make the introduction of colour in the church gradually and carefully, and almost, if not quite, *pari passu* with its introduction into our houses and public buildings. Of that, more in its place. But we must pause for a moment to support the assertion we have made, that colour is being introduced into civil architecture; and not only in buildings, like the Houses of Parliament, of mediæval style, but in the works of those who are not mediævalists. Witness the Royal Exchange, the Coal Exchange, the new rooms of the British Museum, the Crystal Palace in Hyde Park, and its magnificent successor at Sydenham. It is true that in all these buildings the colour is a restoration of classical, not of mediæval polychrome ; but that is our argument, that the love of bright positive colour, as an accessory to architecture, is increasing generally, and not only among the mediævalists. Indeed, one might safely predicate that the same mysterious impulse which has led the mind of Europe to reject its classical predilections of 300 years, and to return with a new love to romantic literature, and to mediæval architecture, and to the study and love of the whole art of those ages which we have only just ceased to sneer at as the "dark ages," must inevitably lead to the adoption of the colours as well as the forms of that art, in domestic and civil, and no less in ecclesiastical buildings.

"Ah!" interrupts one of our readers, "away with these puerile affectations and gaudy conceits, which rob worship of its simplicity and solemnity; would we might still worship as the primitive Christians, or the Scottish Covenanters did, on some hill-side, or in some forest dell, in the grand simple temple of nature!"

In truth, Sir, we admit it: our mediævalised parish church looks very unsatisfactory, after such a picture as you have conjured up before us. We renounce our mediævalisms, and return with you, Sir, to gaze upon it: it is a quiet solemn scene—there is such an one in Derbyshire, a limestone dell, where William Mompesson used to pray with his flock, when the plague made it unwise to assemble in their village church of Eyam;—a beautiful quiet picture—the group of homely worshippers, with nothing but the rough rock for their church walls, and the forest trees for their cathedral aisles, and the pure canopy of heaven for their vaulted roof! But look, Sir! the limestone rock is niched and bossed, and stained with yellow and green moss, and boughs of bramble trail over it, and tufts of fern and flowers spring from its clefts and crannies; and the floor of your simple church is of emerald green, broidered with pink-white anemone, and blue harebell, and red lychnis; and your rustic trees have stains of russet-red and yellow-green lichens upon their fretted rich-brown boles; and their boughs arch overhead into a roof of Gothic vaulting, whose spandrils are filled in with the deep blue of the summer sky!

Suddenly, with a wizard's wand, strike out all the colour, and leave the whole scene of the hue of dusty stone and dirty whitewash; the beauty of your simple natural church is gone:—though you might, perhaps, in time,

teach yourself hardly to miss the colour, and to take delight instead in the beauty of the forms; just as we can delight in the network of the winter boughs, when the autumn leaves are gone.

But, again, scarp the rough rock-wall and whitewash it; trim your gnarled-tree trunks into straight poles; block out the Gothic tracery of the boughs, and their spandrils of gaudy blue, with a white sheet. Bah! hideous!

This last scene, Sir, is as it were a church of the deal and stucco style; the one before it is a Gothic church, without colour; and the simple forest dell is the mediæval church in its rich harmonious colouring.

And since, Sir, in this climate of ours that beautiful natural temple would often drench you to the skin, and chill the marrow in your bones, till devotion froze within you, and praise chattered its teeth, you would be obliged to give it up, and betake yourself to some shelter or another; and the Gothic artist found this out some centuries ago, that he must have a building to worship in; but, since his heart yearned after the beauty of that natural temple in which he used to worship, he sought out, with deep insight, the abstract principles of beauty in the form and colour of the great temple of nature, and, with wonderful skill, embodied them in his church, in such forms as architecture admits of.

Thus far, then, we have been endeavouring to put our readers into the humour to give a fair consideration to the subject of polychrome; for we know that a strong popular prejudice exists against its application to our churches, even among those who are warm admirers of the forms of Gothic art. Nor is it to be wondered at, in those who have formed their conceptions of wall painting from some fragment of an ugly old painting of a St. Christopher, with distorted limbs; and whose idea of the effect of polychrome is derived from some half-faded patch of modern polychrome, placed amidst whitewash and plain glass, and looking inevitably tawdry and detestable. No wonder they are opposed to the restoration of such things to our churches, and think it the strangest freak of a lunatic antiquarianism to dream of spoiling the beautiful forms of our Gothic churches, by covering their "solemn monotone grey of Time" with a harlequin's jacket. But let them suspend their judgment until they have turned over the vellum leaves of a few ancient illuminated MSS., and marvelled at the rich, harmonious, glorious colouring of their miniatures, and have learnt to know that these are truthful representations of the scenes which the artist saw around him; and then they will be better prepared to comprehend the effect which those same artists, or those same principles of art in modern hands, can produce on the larger scale of actual life.

Wall-Painting.

We do not propose to enter very deeply into the archæology of this subject; though we might easily prove that the interior walls of houses, temples, and churches, were painted by Assyrians, Egyptians, Persians, Greeks, Romans, Byzantines, Saxons, Normans, and Englishmen down to the

times of the Stuarts. Or, to confine ourselves to ecclesiastical art, we might show that the walls of Christian churches have been painted, from those of the Catacombs downwards. So late as the time of Charles I. the royal portrait was frequently painted in churches. The Puritans painted their churches also, but with the allegories of Time with his hour-glass, and Death with his scythe, instead of with St. Christopher and St. George; and with Moses and Aaron, instead of Peter and Paul. In the time of James I. it was still customary to paint church walls, and hence the direction of the Canon that they should be painted with "chosen sentences," instead of superstitious legends. Even yet modern altar-paintings are very common in our town churches. It was not superstition which painted the walls, neither was it the Reformation which unpainted them; it was the Renaissance spirit which taught men that the colours of the rainbow were vulgar and in bad taste; and then churchwardens whitewashed their Gothic churches, and entered it into their accounts as "beautifying."

We may pause for a moment at the Norman period, to note that the Norman system of colour seems to have been a reminiscence of the different coloured marbles and stones with which the architect of Eastern and

No. 1.

Southern Europe obtained the nobler portion of his decorative colour; for, in the few remains which we have of Norman colouring, we find that every stone, or every layer of stones, is painted of a different colour from its neighbour stones, without any regard to the mouldings upon them; *e. g.*, in Gothic colouring, each member of the moulding of an arch is of

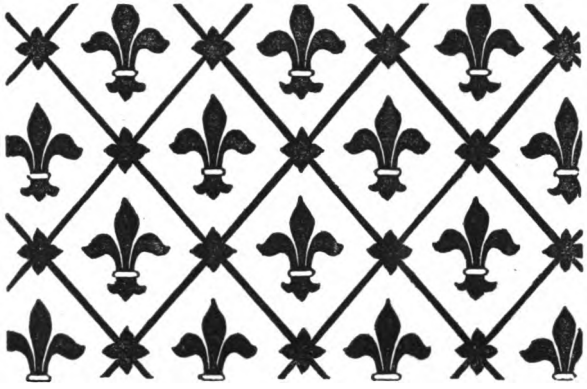
the same colour carried round the arch; in Norman work, each voussoir of the arch differs in colour from its neighbour.

But we propose to confine ourselves to a very general sketch of the Gothic style of colouring, without entering into the differences in detail which would distinguish the work of one subdivision of the Gothic period from that of another.

After a somewhat extensive and careful collation of the fragments of Gothic wall-painting which remain to us, we venture then to enumerate the different methods of colouring the walls of a Gothic church as follows.

If we can trust to the representations of church interiors in the Illuminations of MSS. (of which we shall give some notes hereafter), the walls were sometimes only washed with a tint of colour,* and the more positive colouring reserved for the capitals and other carved stones, the roofs, and the furniture of the church.

Sometimes the walls were tinted, and diapered with some simple pattern. One very common method, which we find throughout the Gothic period, was to wash the wall with a buff colour, and mark it with single, double, or treble lines of blood-red tint—we will not call it an imitation of masonry, but a pattern derived from masonry joints; frequently the wall of some warm colour was diapered or powdered with some usual conventional device, a monogram, or fleur-de-lis, or rose, or cinque foil, or armorial badge, or other of the endless variety of such devices which the imagination of the Gothic artist could furnish in infinite profusion: of two of these (Nos. 1 and 2) we here give representations.

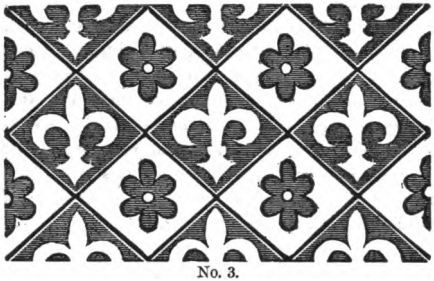


No. 2.

Sometimes portions of the wall were painted in imitation of the hangings with which the wall was so frequently furnished. Thus at West

* It is, however, so contrary to the genius of Gothic art, to leave any large surface of colour unbroken with diaper, that we are inclined to receive doubtfully the evidence of the MSS. on this point.

Walton, Norfolk, the clerestory walls are grounded with buff, marked with the masonry-pattern above mentioned in single lines, and in each compartment of the clerestory is painted an imitation of a diapered hanging, as if it were stretched in an iron frame, and suspended by loops and hooks upon the walls. Of some of these compartments, coloured representations are given in Collings's *Gothic Ornaments*, Vol. I. pls. 58, 62, and 63. One is divided into a net-work of long hexagons, red in one horizontal row, buff in the next, charged with white fish; in another are horizontal bands of red and yellow, the red bands bearing couples of yellow doves within yellow circles, the yellow bands bearing red fleur-de-lis, within blue lines; in another, on a red field, rows of yellow circles bearing yellow griffins, and fleur-de-lis, in alternate rows, with small yellow cinque-foils between the circles. Of another of these diapers we here give a representation heraldically tricked; the colours being red and yellow.



No. 3.

And another of stars within diapered lines has been adapted to the tile arrangement, which we give hereafter under that heading. The spandril spaces between the nave windows of the same church have the ground yellow, with red masonry, and a foliated sexfoil within a circle, bearing octfoils in oblong spaces; the principal part of the design blood red, with a few very effective thin lines and dots of blue. Sometimes we find a motto diapered over the wall; or a scroll charged with some legend, or text of Scripture here and there; or the walls written all over with whole books of Scripture. Sometimes these texts were painted within ornamental borders, or on curtains: we give an illustration of a very elaborate device for framing a text, from St. Stephen's Chapel, Westminster, representing an angel under an architectural canopy, bearing a veil, upon which the text is inscribed. (No. 4.)

Frequently the lower portion of the wall was painted in imitation of a hanging with a ground of one colour, while the wall above was tinted and diapered with a ground of a contrary colour. And sometimes there were imitations of panel paintings of scripture or legendary subjects, set upon the diapered background. Among these panel paintings, of course, occurred representations of Saints, Angels, Bishops; and sometimes, probably, they were of a monumental character.

Again, we frequently find the lower part painted with a hanging, and the rest of the wall-space of the church covered with a series of scriptural or legendary subjects, arranged in one, two, or three horizontal courses. We know that in domestic buildings the wall-paintings were frequently appropriate to their position: thus, Henry III. directs (Liberate Rolls, quoted in Mr. D. Turner's *Domestic Architecture*)

that a picture of Winter, as an old man warming his hands, shall be put over the chimney, and a King and his Court in the Presence Chamber; and the story of Dives and Lazarus at the back of the high table in his hall, and so on: and we may therefore be sure that the

No. 4.

paintings in churches would have a similar appropriateness of arrangement. Accordingly we find the Last Judgment over the chancel arch;* the Last Supper over the communion table; and frequently a connected

* To these imaginative people the nave symbolised the church in this world; the chancel, like the holy of holies, symbolised heaven. Over the chancel arch, therefore, which divided the one from the other, was an appropriate place for the representation of that event which is the last scene in the militant life of the Christian, and the entrance to his life triumphant in heaven.

series of scripture scenes—our Lord's miracles, or the events of his passion, or other Gospel scenes—round the walls of the nave. One favourite legendary subject is the beautiful legend of St. Christopher; for whose story, beautifully told, we refer our readers to Mrs. Jamieson's *Sacred and Legendary Art;* this subject is usually painted near the principal entrance, either over the south door, or on the wall opposite. The symbolical representation of St. Michael weighing a soul in the balance, is another common one; and in the later Gothic times the Dance of Death was a favourite subject.

We subjoin a few notes of mural paintings, recently discovered or published, which will further elucidate this portion of our subject.

At Broughton Church, Berks (see *Archæological Journal*, Vol. VI. p. 176), the plain surfaces of the walls have been entirely covered with frescoes, of temp. Richard II. Between the windows, immediately opposite the south entrance, has been a large painting with many figures, of the Last Judgment; eastward of this, a Mater Dolorosa; over the south door, a large St. George and Dragon; eastward of south door, two very perfect paintings of a Bishop, and a woman with dishevelled hair holding a cross.

At South Elmham, Suffolk (*Archæological Journal*, No. 27, p. 297), on each side of a window in the north wall, opposite the south door, within ornamental borders about twelve feet high, were figures of St. Christopher and the Hermit, with traces of legends; on the north side of east window, a painting of the Virgin and Child; and remains of other paintings on north side of chancel, and over chancel door: (all now destroyed.)

At Stanton Harcourt, Oxon (*Archæological Journal*, Vol. II. p. 365), the walls were painted in distemper (date c. end of fourteenth century), the lower portion with a decorative pattern, and above that two series of scripture subjects—scenes from the gospel history. The design of the lower compartment was a diamond-shaped pattern of intersecting lines, the lines enriched with two red cords intertwined, and at the points of intersection with an expanded flower; within the diamond panels a white foliated pattern, and on that a device like a pine-apple: the whole of this pattern appeared to be stencilled. The histories appeared to begin at the west end of the south wall of the nave, with the "Washing of the Disciples' Feet;" on the same side was the "Last Supper;" on the north wall was the "Descent from the Cross," and beneath that the "Entombment;" also, on the north side, the "Descent into Hell." The colours of the figures were red, lilac, &c., and scrolls, bearing descriptive legends, were inserted here and there: (now destroyed.)

At Wells, Somerset (*Archæological Journal*, Vol. II. p. 391), traces of colour were discernible in all parts of the church. The upper wall of the south aisle had a red ground, diapered with yellow stars; the pillars had been covered with arabesque ornaments; over the north door remained some traces of a St. Christopher. In a chantry-chapel, behind a mural tablet, was a fragment of a late Perpendicular design, consisting of two figures (Aquila and Priscilla), on a ground covered with a large tapestry pattern.

At Beckley, Oxfordshire, the walls of the belfry were covered with a

flowing foliage-pattern of the herb-Bennet (*Geum urbanum*). It was rudely drawn on the original plaster,—the stems with "Indian red," the leaves and flowers with red lead: date, Edward I. The west end of the south aisle had been covered with a very interesting painting of about the same period—a Virgin and Child seated under a cusped canopy, the background richly diapered in diamond pattern, with a flower in the diamond. Other figures appear above, under a canopy, on a ground diapered with flowers (cinquefoil); and, over all, traces of a legend, in Lombardic capitals. These early decorations had been covered over, and a new series of designs painted over them, in the fifteenth century. In the belfry, a large pattern of ascending wavy stems, with large leaves at intervals—the outlines of brown-red, filled up with yellow ochre. The painting on the west end of the south aisle had been covered over with a history of St. Michael weighing souls, the Virgin and Satan assisting. On this subject a greater variety of colours (blue, &c.) was employed than in the earlier painting, and the background was diapered with light sprigs of foliage. Over the tower-arch in the nave was a picture of the Last Judgment, represented in the usual mediæval manner. On the north and south sides of the arch are SS. Peter and Paul, on a background of dark brown-red; which colour prevailed extensively on the walls of the aisles, and the pillars of the nave, all of which had been painted; but it was not possible to make out the designs.

And be it remembered, that, however grotesque in drawing some of these subjects may be, there is much artistic skill and Christian feeling in the designs. We believe it will be found that many of the most famous modern painters have borrowed very much from these works of mediæval art;* and though, seen as we now see them, in faded patches, they may not look very attractive, we need only appeal to the illuminations of MSS. to be sure that, however faulty in parts, these artists would not fail to produce a pleasing *ensemble*.

Meantime we find the piers, in simple work, coloured red, with perhaps a line of colour in the hollow of the moulding of the pier and its arch, and perhaps a projecting fillet gilded. In richer work, the whole suite of mouldings of pier and arch are illuminated in different colours; or the pier, perhaps, banded with spiral lines of different colour, or painted in chevrons, or other devices. In rich work gilding was lavished upon projecting carved work, often set off by a ground, or by contrasting lines, of red.

The groining of the roof was often picked out with masonry pattern, and the groining ribs illuminated. In an oak roof, the ceiling had the mouldings of its beams, and their bosses, picked out with colour and gilding; and the panels were frequently painted blue, powdered with gold stars, or of some light tint with a pattern stencilled in each panel.

* For instance, Rubens' great painting, the *Descent from the Cross*, clearly takes its general idea and arrangement from the mediæval treatment of the same subject. Hilton's *Deliverance of St. Peter from Prison* is almost identical in general arrangement with the same subject on a piece of old tapestry at Lyulph's tower, on the bank of Ulleswater; both perhaps borrowed from an earlier design. Leonardo da Vinci's *Last Supper* is after a common mediæval design of the same scene.

Before we proceed to consider how far this system of colour may be applied to our own churches, let us first add to our knowledge of the subject, by glancing at a few representations of interiors of churches in the illuminated MSS.

In a fourteenth-century MS. in the British Museum (Add. 10,294), at folio 72, we have an illumination which gives us a peep into the interior of a church, and just enables us to see that its walls are of a pink tint, relieved with lines of a darker colour crossing at right angles (perhaps intended for the common masonry pattern).

Another MS. in the same glorious collection, of the time of Richard II. (Dom. A. 17), at f. 11, gives us the interior of a chancel, in which we can hardly determine what the walls were; but the ceiling is red, with the masonry pattern in gold lines. At f. 120 is a valuable interior of a church; the spandrils of its groined roof are blue, the groining ribs gilt, the walls are tinted pink, and the flowers upon the cornice are gilt, and the string-course gilt. Halfway up one of the pillars, near the altar, we can see a gilded angel on a bracket: the altar is magnificently draped, and its reredos is gilt. A set of carved stalls, with subsellæ, occupied by a brotherhood of monks at service, has the canopies left white (perhaps to represent the colour of the wood); but their ceilings are blue, with gilded ribs; the backs of the seats are painted pink; and the crockets of their pinnacles are gilt.

At f. 148 is another interior: the spandrils of the groined roof red, with gold masonry pattern, and gilded groining ribs; the walls are blue; the capitals of the shafts which carry the groining ribs, and the ornaments on the cornice, are gilded; altar richly draped; upon it a crucifix, and the reredos gilt with SS. Mary and John painted upon its side panels, so as, with the crucifix, to form the usual rood. The two arches through which this interior is seen, have a gilt pillar between them, and a canopied niche at the top with ceiling red and crockets gilt; the figure in it has a gilded robe, and a red head-dress; the carved spandrils of these arches are ornamented with red and gold, and the cornice over them is lavender and gold.

At f. 175 is another interior: the roof of two shades of red in different portions of the roof, with gilt groining ribs; the windows have stained glass; the altar is draped as in the other illuminations, and its reredos is a piece of tabernacle-work in three compartments, all gilded; in the central compartment is a Virgin and Child (Virgin's robe blue), upon a golden ground; in the sinister compartment, on a gold ground, a monk (robe black), kneeling in adoration of the Virgin; the dexter compartment is not visible.

Another fourteenth-century MS. (Harl. 16,997), at folio 21, shows us an interior in which the roof is all gilt; one compartment of wall, up towards the roof over a door, has a blue ground, with a figure outlined upon it in gold lines; the tympanum of the door is blue, with gold stars. Another interior, at f. 72 of the same MS., has the spandrils of the roof, blue, with gold stars; the groining ribs gilt.

At f. 195 is a very beautiful and complete little interior of a chancel

represented at the time of the elevation of the Host at high mass; the roof is red, with gold stars and groining ribs; the walls appear unpainted; the stalls the natural colour of the wood; the floor a uniform tint of green; the reredos of the altar is blue and gold, the altar draped as usual; the priest and his deacon and subdeacon richly habited; the altar has a green conical canopy suspended over it, the lectern (a very nice example) is in its place;—altogether it is a valuable illustration; and we need not say that the effect of the colouring in this, as in all these miniatures, is marvellously rich and harmonious.

In many of these instances the walls are faintly tinted with lavender or some such tint, which is probably intended to indicate that the walls were not painted, or had only a light wash of colour upon them; but in other instances we find gorgeous wall-patterns: *e. g.*, in the MS. Tiberius, B. 8, at f. 33, the interior of a church is diapered with a very rich mosaic pattern of blue and red, in a style of which we have very many examples throughout the preceding MSS., used as backgrounds for the illuminations, and on the walls of domestic apartments. It must be confessed that these diapers of blue and red and gold are very rich, but not richer than the colouring of very many works which still remain. In many of our churches (especially cathedrals) we find portions of wall-surface richly sculptured in diaper, and we cannot doubt that this was always enriched with colour; and we can as little doubt that this very diaper, which in rich work was carved into the stone, was in less sumptuous work painted upon its surface. At f. 42 we have an interior painted blue, powdered with gold fleurs-de-lis. The interiors of the domestic buildings will furnish the artist with very many examples of wall-patterns and hangings, &c. &c.; and with authorities for the harmonious arrangement of the colours in the different parts of a building—a subject of too great magnitude to be entered upon here.

We have already intimated that we are of those who, in introducing a nobler style of art into our churches, would move slowly and carefully, and not too far in advance of the general tone of mind. For this reason in the first place, and in the second place because we should have difficulty at present in finding artists for the work, we are not disposed to recommend the introduction of "historical painting" into our churches. We would, for the present, confine our efforts in polychrome to mere decorative painting; and, in the present transition state of the popular taste, we should rather advocate the less elaborate methods of imparting warmth and colour to our church interiors.

Let us take an ordinary parish church of the Gothic period, with chancel, nave and aisles, and western tower, and consider how we would treat it. We would have the floor with a pattern of inlaid tiles, which would give sufficient colour below; and we would paint the roofs above; in the nave, perhaps, we would confine the decoration of the roof to a little blue and red and gilding in the mouldings of the main timbers; in the chancel we would also paint the panels, blue with gold stars. The windows, of course, should be filled with coloured glass; the walls washed with some warm colour, and stencilled either with a diaper pattern of suitable cha-

racter, or with the monogram I. H. C.; and, to break the uniformity of the wall space, we would, perhaps, inscribe a few texts upon the walls in black letter, according to Canon 82.

The capitals of the piers, and the corbels of the roof, the string-course, and similar features, should be coloured—probably red, heightened in the projecting carving with gilding. To bind together these various portions of colour, we would carry a line or two of colour in the hollow mouldings of the piers and arches, and perhaps gild a projecting fillet in these members. The chancel screen, and the pulpit and reading-desk, should be carefully touched with colour in the same way. And we venture to say that the general effect of such a church would be warm, but sober; there would be nothing gaudy, nothing to distract attention in it; it would not be so gay in effect as the Crystal Palace in Hyde-park; it would not be nearly so rich as the new Houses of Parliament; but we venture to believe that it would satisfy the taste of every person of cultivated and unprejudiced taste, far more than the cold, glaring, ugly effect of the majority of our whitewashed churches.

As modern examples of the use of colour in interiors, we may cite the choir of Cologne Cathedral as an instance of the less complete style, of touching only certain parts. The hangings of the stalls are rich in colour; the ceiling is coloured and gilt; the windows are very beautiful, but have not much colour in them; the colour in the stalls, the windows, and the ceiling, is connected and rendered harmonious by a line of blue and red here and there in the hollows of the pier and arch mouldings, with gilded capitals, and an illuminated canopy with a figure halfway up each pier. As an instance of the more thorough decoration of the walls with history paintings, we may quote the remarkable example at St. Apollinarisberg by Remagen on the Rhine, in which the walls are grounded with a tapestry pattern, upon which are large panels containing a series of noble fresco paintings, by the Dusseldorf artists, of scenes in the life of St. Apollinaris, and other subjects.

We have not seen Pugin's Church at Cheadle, which is elaborately painted; but an interesting example of restoration of polychrome, at Feering in Essex, is deserving of especial notice.*

We have dwelt at some length upon this part of our subject, first, because the whole method upon which our other decorations and furniture are to be treated, depends upon whether the building in which they are to be placed is to be of plain grey stone with whitewashed walls, or whether the colour of Gothic art is to be combined with its forms. In one case the use of rich hangings, or illuminated furniture, and even of painted windows,† would be incongruous, and glaring, and unpleasing; in the

* It is an accurate restoration of the ancient painting, with some trifling conjectural additions where the traces left were insufficient to guide the restorer. The ground colour on the walls is perhaps not quite warm enough; it may probably have faded since its execution.

† The extension of this remark to stained glass, will doubtless meet with very general dissent; many persons think the brilliant glass-painting in the midst of the whitewashed wall very beautiful, who would cry out against a painting of much more sober tone upon the wall, as gaudy, simply because they have been accustomed to the one and not to the other.

other case, richness of colour in the furniture of the building will be necessary, or it would look dingy and discordant. And, secondly, we have treated it at some length, in the hope of showing that a restoration of the original system of colour to our churches, does not imply either that they shall be filled with hideous figures of saints and sacred personages, ludicrous in their contortions and dislocations, or that they shall be dressed in a harlequin jacket. It is right to warn our readers that the effect of many modern attempts at polychrome is not to be taken as a fair sample, for many of them are very unsatisfactory, either from faulty principles of colouring, or more frequently from its too partial application.

Stained Glass.

Though the glazing of the windows is, perhaps, strictly a constructive part of the fabric, and therefore beyond our plan, yet stained glass is a part, and a very prominent part, of the polychromic decoration of the interior; and, therefore, we may fairly, in this place, devote a few paragraphs to it as viewed in this light. The stained glass window is, in fact, a brilliant panel picture let into the background of the wall.

We have not space to enter upon so extensive a subject as the archæology of glass-painting, and the characteristics of the various styles which prevailed at different periods; all this information the curious reader may find in the well-known *Hints on Glass-painting*. We rather propose to address to the "Restoration Committee" a few such general hints on the subject, as they would desire to have before resolving upon the introduction of stained glass into their church, or determining upon the particular kind of window which they would have; leaving all the detail of the matter to the architect and the glass-painter.

In the first place, then, stained glass need not necessarily make a church too dark. In many of the little Norman churches, such as we have in Essex, and, perhaps, in some of the Early English ones, the windows, in all probability, were not originally glazed at all; and the apertures are so small that the insertion of coloured glass would have made the church much too dark for use; but when glass was introduced into them we find usually another window or two, of Early English or Decorated date, added, which amply supplied the light which the glazing took away; and if we will only glaze these windows suitably, the slight amount of pattern or colour which is required to make them ornamental, and to give a warmer tinge to the light which passes through them, need never make a Norman or Early English church inconveniently dark: and our Decorated and Perpendicular churches can never be made too dark by the richest window of their styles.

There are three classes of designs for windows; the quarry window, with a little colour introduced into the border of the lights; the quarry window, with colour introduced in figures, shields, geometrical bands, or other devices, on the diapered background formed by the quarries, as well as in the borders; and the picture window, in which the whole window is filled

with a rich coloured design, either of figures under canopies, or of various scenes from Scripture, or of one scene extending throughout the window.

The first kind of design is very suitable for small windows, where great richness of effect is not required, and where the smallness of window-aperture will not allow of the stoppage of too much light by the glazing; it is suitable for Norman or Early English lancets; for small Decorated windows; or for the clerestory lights, or for the small nave windows of a Perpendicular church; but it is not suitable for the immense window-space of many of our Perpendicular churches; these were made so large purposely for the admission of the splendid pictures which the art of the glass-painter of the period was producing; they require a rich and full body of colour to tone down the blinding glare which white glass admits through them; and a mere quarry pattern in so large a space would look tame and poor.

There are points of detail to be attended to in the first class of window, in the pattern of the quarry and the border, and the filling of the tracery lights, where there are any: but all these matters the "Restoration Committee" will leave to the professional man; and designs of this kind are so simple and easy, that there is little risk of any error, if the committee will wisely leave it to a competent architect or glass-painter, and not insist upon some whim of their own.

The second kind of window includes many varieties. There is the Early English window, with brilliant bits of colour set, like gems, here and there, at the lower corners of the quarries; or with devices of colour set in the diapered ground—quatrefoils, or niched saints, or medallions containing little Scripture pictures, or shields with armorial blazonings: or the Decorated window, with interlacing bands of colour, or shields, or heads, or bits of colour, introduced here and there amidst the flowing design of the diapered background: or the Perpendicular window, with a shield, or memorial figure, or medallion, set in the centre of each light.

Now, in determining to have a window of this class, which is rather richer than the first, and not so rich and costly as the third class, it must be remembered that great attention must be paid to style. A window with Norman subject medallions, or stiff Early English foliations, would not do for a Decorated window; or a Decorated design, with a background of flowing vine pattern, though very beautiful, would be unsuitable for a Perpendicular church;—unsuitable, not merely because it would be an archæological blunder, but because its spirit would not harmonise with the spirit of everything else around it. For instance, the spirit of Early English quarry diaper is stiff, abstract foliation; the Decorated style gives us gracefully-flowing natural foliage; the Perpendicular delights in flat, geometrical patterns. Put three characteristic quarry patterns of the three periods together, and the difference of the genius of the art which dictated them will be seen at once.

How is it then, it may be asked, that we do find that the mediæval artists themselves constantly mingled the styles, by adding to, or furnishing, an earlier church in the style of their own day, and yet the combination is not displeasing. We admit that these combinations, which we

almost universally find in our old cathedrals and churches, and domestic buildings too, are not displeasing; that they even add to the picturesque effect of the whole; and we venture to suggest a reason. The later styles of Gothic art are natural developments from the earlier, and the mind is not displeased to see additions to an early work in a more mature style naturally developed from it. How the mind at once, almost instinctively, perceives the natural development, is a psychological question not to be entered into here; but that this is the case, may perhaps be shown by looking at a combination of Classical and true Gothic, which is not pleasing. And we believe that it will be easily discovered that any attempt to reverse the combination of the styles of true Gothic, and engraft stiff Early English upon flowing Decorated, would be also offensive in its degree; Perpendicular glass in an Early English lancet would not be displeasing, perhaps; but an attempt to put Early English glass into a three or five light traceried window of a Perpendicular church would be a failure.

We come then, from this digression, to the conclusion that the point for the consideration of an ordinary Church Restoration Committee is, whether generally, from the amount of light required, the funds at their disposal, &c., a window of the first, second, or third class would be preferable; and having decided upon one of the second class, they must ask their professional adviser to explain the various styles of design of this second class, which would be suitable for the particular window in question; and will do wisely to be very much guided by his advice rather than by any unlearned preference of their own, as to the especial design to be adopted.

We beg, however, to remark, that we think this second class into which we have ventured to divide window designs, has not been brought into such extensive use as it should be; and more especially, perhaps, in Perpendicular windows. It appears to us that it is a style more easy of successful treatment than the full rich subject window; and that perhaps a majority of the modern windows would have been more effective, had they consisted of a shield, or a figure, or a medallion, set in a grisaille back-ground, than they are at present, with their rows of badly-painted saints under dingy debased-looking* canopies, or their heavy unrelieved masses of badly-harmonised and poor-toned colour.

In the first class we have a merely ornamental panel; in the second we have a device or figure set upon an ornamental panel, under a niche of masonry; in the third class, which we are now to consider, we have a painting—a work of art—set in the background of diapered wall. No doubt many windows of the second class, especially where one or more figures are introduced, require not only the mind but the hand of an artist; but the windows of the first two classes have more the character of mere decorative "furniture" windows: these designs of the third class are of higher character, and are, or ought to be, not mere furniture windows, but fine paintings,—works of art. If, then, in stained glass, you

* We know that *ancient* Perpendicular canopies in stained glass, as in miniatures and other paintings of the same period, are of this debased-looking character; but we do not like them better for that.

require merely a decorative feature in the *coup-d'œil* of your church, select from classes one and two; if you desire to enrich your church with a fine work of art in glass-painting, do so, but you must not grudge to pay a proper price for it; you can buy decorative painting at so much a foot, but you cannot buy art so.

It must be confessed that we have had very little of anything which can be called high art in modern glass painting, and no wonder, it has not yet been asked for; but we do not doubt that there are some scores of men who are capable at once of giving a design for a small window which shall fairly claim the dignity of a work of art; and there are, perhaps, a few of the Pre-Raphaelites who could furnish a design for any window, not inferior to the work of the old masters in this branch of art; and there are manufacturers capable of furnishing the material for the execution of the design. We are by no means decrying modern glass-painting, we are endeavouring to do it a service, by leading its patrons—its customers—to understand more clearly the difference between mere decoration in stained glass, and works of art in stained glass;* and to induce them to put the latter on such a footing, in the honour they pay to it as a branch of painting, and consequently in the price which they are willing to pay for noble works in it, as shall induce artists to turn their attention to this branch of art;—as shall enable the architect to put a commission for a subject window into the hands of a painter, instead of the hands of a manufacturer.

Large Perpendicular windows, as we have already said, require a richly-coloured subject; some of the largest, which are also the latest, require that the window shall be occupied by only two subjects, one over the other, stretching throughout the breadth of the window: the effective treatment of a cartoon on this scale, and the harmonious arrangement of brilliant positive colour in such a work, demand the skill of an artist of considerable power, and of one who has made this peculiar branch of art an especial study.

What is to be done then? It happens that these late churches, whose windows imperatively demand the costliest glass, have always an immense breadth of window aperture, so that to fill them with fine works of art is a matter of impossible expense. What is the second best thing to be done? Do not put in inferior design, or inferior execution. Dull the glass all over by some of the many contrivances in use; or fill the lights with Powell's stamped quarries as a temporary measure, and put in fine windows one by one, as benefactors are found to do it; or eschew design altogether, and order a few hundredweights of scraps of coloured glass (with a sufficient quantity of white and yellow), and get some artist, who has a feeling for the harmony of positive colours, to make a mosaic of patchwork, with no attempt at design or form of any kind, no attempt to do anything but make a pleasing arrangement of colour: the result will be a confessedly "furniture" window, but one whose polychromic effect

* Much the same difference that there is between the work of the maker of the higher class of modern French room-papers, and the water-colour artist.

will be as rich and fine as if the harmoniously arranged patches of colour had been formed upon a cartoon of Raphael's; and the eye will not be offended by bad design, bad grouping, bad drawing, bad sentiment, and all the other bad things which would be combined in a cheap subject window by an inferior glass-painter.

For windows of smaller size, as we have said, there will be little difficulty in obtaining a really good painting on stained glass, if the donor is willing to put the commission into the hands of an artist, and to pay him fairly for his skill and knowledge, and not so much per square foot for his material, grudging every pound beyond as money wasted.

Wood-Work.

Communion Table.

ALL the early churches had the altar placed immediately in front of the apsis. In primitive times it was probably always of wood; in the fourth century St. Augustine and others speak of wooden altars; perhaps the first clear mention of a stone altar is by Gregory Nyssen, A.D. 370; they were not commanded until 509, at the Council of Epone in France. After that they gradually became general, but still appear to have been a loose slab of stone, supported by a frame, or by legs, or on brackets in the wall. After the thirteenth century they seem to have been always fixed immoveably against the eastern wall, or against a stone screen or reredos; and generally the slab is supported by other perpendicular slabs, which form a kind of altar-tomb. The altars were generally taken down in our English churches about the year 1550, though some few escaped and remain to this day. The Canon of 1603, which is our present rule on the subject, says as follows: "Whereas we have no doubt but that in all churches within the realm of England convenient and decent tables are provided, and placed for the celebration of the Holy Communion, we appoint that the same tables shall from time to time be kept and repaired, in sufficient and seemly manner, and covered in time of divine service, with a carpet of silk, or other decent stuff, thought meet by the ordinary of the place, if any question be made of it, and with a fair linen cloth at the time of the ministration, as becometh that table, and so stand,* saving when the said Holy Communion is to be administered, at which time the same shall be placed in so good sort within the church or chancel, as thereby the minister may be more conveniently heard of the communicants in his prayer and ministration, and the communicants also, more conveniently, and in more number, may communicate with the said minister."

We note, especially, that the idea of an altar upon which a *hostia* is sacrificed, is carefully eschewed, and the altar is treated as a table. At the time of its use it is to be placed in the position most convenient for the guests at it; and though now in England the Lord's Table always retains its position at the east end, yet, even now, in the Island of Jersey, the more puritan custom still continues: in the fourteen or fifteen churches of that island, only one or two have anything in the shape of an

* The meaning of the canon clearly is, that the table, when not in use for the ministration, is to stand where it has been accustomed: where this was, is clear from a sentence in the Injunctions of Queen Elizabeth, A. D. 1564: "The Holy Table to be decently made, and set where the altar stood; at the Communion to be placed in good sort within the chancel, and afterwards placed where it stood before."

altar or table at the east end;* and when the Holy Communion is celebrated, a temporary table is placed in the alley, in front of the reading-desk.

But although it is to be treated as a table, and is thus to be placed when in use in the most convenient position, yet it is not to be put out of the way at other times (as it is in the Jersey churches); the Canon orders that when not in use it is to stand in the accustomed place, on the platform or dais at the east end of the chancel.

One cannot help calling to mind the arrangement of ancient halls; how the lower tables were moveable boards, but the high table—the lord's table, as it too would be called—stood always on the dais at the upper end of the hall; like Chaucer's Frankelein's table,

> "His table dormant in his halle alway
> Stode redy covered alle the longe day."

and we cannot help thinking that the Reformers had this resemblance in their minds, when they ordered that the high table at which OUR LORD from time to time feasts his people, should always thus stand upon the dais of "God's Banquetting-house." †

But, at least, we clearly gather that it was the intention of the framers of these canons, that, as the Font of stone was to be set in the ancient usual place,‡ and stand there always as a symbol of the one sacrament, so the Lord's Table should stand in the ancient usual place at the other end of the church, as a symbol of the other sacrament.

In making a Lord's Table for a church, we have not to consider then merely how to make it convenient for actual use at the time of ministration; indeed, since it is not a table at which people sit to the Holy Feast, but before which they kneel, the question of convenience as to size or shape vanishes altogether, for a table of almost any form and any size would not be inconvenient; and we have principally to consider that it is a table which is to stand in a conspicuous part of the church, as a kind of continual reminder of the Holy Feast, a symbol of the Sacrament of the Lord's Supper. It is to be a table then, not an altar; it may be of any size which beauty of proportion requires; and it is to be a "decent" and "seemly" table. Of what material are we to make it? The table at which the first Sacrament of the Lord's Supper was eaten was doubtless of wood. When churches were upper rooms in poor men's houses, doubtless the Lord's Table was an ordinary table converted to that temporary use. In the Catacombs very probably the table would be a slab of stone, resting upon pillars of the same material, or a square block of stone, or the tomb of some martyr; and from these very probably it was that, when the Church emerged into daylight, and took possession of royal halls, she introduced tables of stone into her temples; and from Rome the custom gradually spread throughout Christendom. A good deal might be said in favour of a Lord's Table of stone, or marble, or mosaic; we use tables of

* We speak of five or six years ago; things may have progressed since that time. There was then only one ancient font in the island, and that not in use. The old altar-slabs may still be seen forming part of the pavement in Mont Orgueil Castle.

† Second Homily "of the Place and Time of Prayer."

‡ Canon 81.

similar material in our halls ; they would be more durable than wood, &c. &c.; but we can hardly doubt that it was the intention of the Reformers, and the meaning of the Canon, that in our Lord's Tables we should return to the primitive material: which, if symbolism should lead us to prefer one material to another, has these two points of superiority over stone, not only that the Passover-table in the upper room at Jerusalem was probably of wood ; but also that, while stone only reminds us of the altar upon which slain beasts—the types—were sacrificed, wood reminds us of the cross upon which the Lamb Himself—the great antetype—offered up himself; of that wood, upon which that body was broken, and that blood shed, with which at this table he spiritually feeds his faithful people.

For the Lord's Table then, we come to the conclusion that we reject the mediæval material, and that we will make it a table of wood, of a size proportioned to the church in which it is to be placed; in a large church it should be large enough not to be overlooked, for it is a symbol of a great mystery of our religion; in a small church it should not be so large as to appear to overfill the eastern end. In style it is to be a Gothic table, and in sumptuousness it is to be such as becometh that table at which so heavenly a feast is given. As to its form, we are, perhaps, not left entirely at liberty to adopt that which we might think most picturesque: Collier (folio vol. 2, p. 304), tells us—"Bishop Ridley, as far as it appears, complied with the order (to take away altars and set up tables in their room), without any reluctancy ; and afterwards, when there happened a contest about the form of the Lord's board, that is, whether it was to be made upon the resemblance of an altar, or like a table, he declared for the latter figure, and gave a precedent of it in his own cathedral of St. Paul's, where he ordered the wall standing on the back side of the altar to be broken down;" this was in 1550. Again, the advertisements of Queen Elizabeth, in 1564, order "that the parish provide a decent table, standing on a frame, for the Communion Table." The Canon of 1603, by which we are to guide ourselves, only alludes to the tables which already exist, and orders that they shall be kept in repair, without saying anything about new tables, unless we are to imply that all new tables were to resemble the old ones. If, then, our holy tables are to stand upon a "frame" or upon four legs, then we say cover such a table entirely with its cloth, for the blank space which a partial covering would leave would be eminently ugly; and if the table is always to be entirely covered during divine service, we say make it of durable and excellent material, but let it be plain and simple, for it is useless to expend ornament upon what is always to be concealed.

But, if we may assume that the extreme scrupulousness which was then very necessary, is so no longer, and that we are left a greater latitude, subject to the decision of the ordinary if any question arise; then, so long as we keep it a table, we should be at liberty to make the table of any shape which may seem to us most suitable for convenience or beauty; and those who prefer to make the altar-cloth of scantier dimensions, so as to exhibit part of the table, are at liberty to do so, and to put a solid front to the table, and to ornament it with panel-work or carving.

The objection which would once have existed to this, on the ground that such a table was altar-wise,* has perhaps lost much or all of its force now. We have been three hundred years without any altars of this shape; and the shape of the altars which were destroyed in 1550 is as much a matter of antiquarian research, as the form of those which Constantine put into his churches, or the persecuted Romans used in the Catacombs; and it happens that, of the altars which escaped destruction, the majority consist of a slab, either laid on the sill of a window, or supported on brackets against the wall. We venture to indicate, then, to those who desire to make their table of this form, that authorities for its ornamentation may be found in the high tombs, which remain abundantly in our churches;† or in the seats, which look like low tables, represented in illuminated MSS. and other mediæval works;—*e.g.*, in those about to be mentioned in discussing the question of altar-chairs.

Altar-Chair.

In primitive times, when there were no parish churches, but every church was a cathedral, the bishop sat enthroned in the middle of the eastern apse, facing the people, with his presbyters in a semicircle on either hand, and the deacons standing before them. In parish churches, it would appear, from the frequency of the occurrence of sedilia, that the clergy, the priest, and deacon and subdeacon, sat on the south side near the altar. But there are altar-chairs of very early date; some say that the altar-chair is provided for the bishop, as chief pastor of the church, and is not to be occupied by any one else; and the time may perhaps come when the increased number of chief pastors might make it a pleasing custom, thus to have a seat of honour for him who might be expected to come frequently and unexpectedly, as his occupations would permit, to encourage the scattered portions of his flock with his presence, and instruct and strengthen them with his exhortations. But, at present, such an empty chair would rather be a painful memorial of the infrequency with which circumstances permit such opportunities of edification and intercourse between bishops and people.

But there are indications that such chairs were anciently used by the consecrating minister; and the traditionary practice is to place them on the north side of the altar. There seems, therefore, to be no valid objection to the present very usual custom, where there are more clergy than one to a church, of placing a chair for the use of the nonpreacher on the north side of the altar, or one on each side, so that each may retain his own side of the table. As to the position of these chairs, whether they should face westward or towards the communion table, appears of little consequence; the more usual fashion of placing them to face westwards

* The legal definition of an altar is that it be of stone, and attached to the wall behind.

† Remembering that the shields upon them must not be emblazoned with armorial bearings when adapted to a Lord's Table: they might be blazoned with the very usual symbols of the Lord's passion.

has this argument for it, that it was the primitive custom for the clergy to sit thus; the other fashion has the authority of the sedilia in its favour.

Where sedilia exist in a convenient position, it would be difficult to give a good reason why they should not be used, except, perhaps, that they are are apt to be particularly cold and uncomfortable—an inconvenience which can be overcome by placing a board and a cushion on the seat, and lining the niche with hangings. From the frequency with which niches are represented in paintings as thus furnished with hangings, there can be little doubt that sedilia were frequently so furnished; though, in other cases—for instance, in the desecrated chapel of Little Coggeshall, Essex—the backs of the sedilia have been painted, and, therefore, most probably not made comfortable with hangings. In some cases the sedilia are formed by carrying down the sill of the easternmost chancel window on the south side: in many of these cases it is probable that this is rather the place for the priest's seat than the seat itself; and that it was furnished with a wooden back and cushion, hangings, and probably a tester overhead, after the usual fashion of chairs of estate.

But to return to the altar-chair. Should it be simple and humble, as becomes the character of the parish priest? or stately and handsome, as befits his office? Perhaps, as he is there engaged in his office, his seat should partake of the latter, rather than of the former character. And a glance at modern altar-chairs will satisfy us that this is the view generally taken in modern times.

But in many instances very poor models have been taken for imitation; or some ricketty high-backed chair from a cottage, has been promoted to this use because it was ancient-looking. Probably very few models of the best period of Gothic art exist; but the illuminated MSS., and other similar sources, furnish abundant authorities to the designer. In looking through them, we shall pass all the common domestic chairs, and select two classes for consideration. The first is that of carved chairs; and the next is that in which the fabric of the chair is hidden by the hangings and cushions with which it is furnished, and in which it is tolerably clear that the frame-work of the chair is not ornamentally carved.

Of the first kind, the most gorgeous examples will be found on the great seals of our monarchs. For instance, on that of Henry III. the king is seated upon a throne, whose front is arcaded in two rows of panelling, with rampant lions at the angles. A cushion is laid upon the seat; and at the back is a dossal of carved tabernacle-work, divided into three compartments, by standards which bear balls and other ornaments. The centre compartment is filled in with two arcades; and in the side compartments, which slope down towards the extremities, the lower arcade of the centre compartment is continued, and the triangular space over it is filled with a trefoil; and the whole upper beam of the back is ornamented with a cresting. The king's feet rest on two lions couchant, by way of footstool. In the seals of Edward I. and Edward II. we have the same general outline of chair, with some differences in the minor details of the ornament. In the seal of Edward III. and

Richard II. the king is seated in a niche, which is canopied and pinnacled in the usual style of niches in architectural work.

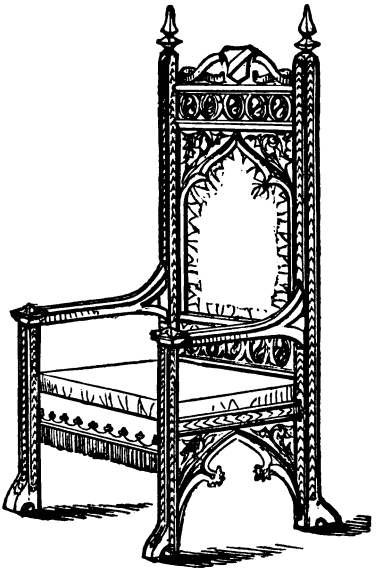
Here, then, are two types—one of a seat with arcaded front and back; the other of a canopied niche*—which are capable of an indefinite variety of treatment, and of any degree of sumptuousness. The coronation chair in Westminster Abbey is of this period, and is a valuable instance of the former style of treatment. There are also represented in illuminations many other varieties of chairs, in which regal and episcopal personages are seated, which might be taken as authorities for simpler altar-seats. Frequently they appear to be merely a stool of wood—whether solid, or formed of several pieces, of course does not appear—with a little panelling on the sides, and a cushion laid on the top. Another chair, frequently met with in these illuminations has the front of two semi-circles, the upper one of which holds the cushion, the lower forms the legs. Sometimes this chair has a high back, as in the Royal MS. 15 D. III. f. 268; and sometimes the back has a hanging thrown over it, and another over the seat, under the cushion, and hanging down in front,—as in the representation of Parliament assembled for the deposition of Richard II., in the Harleian MS. 1319 (which is engraved in the *Pictorial History of England*, Vol. I. p. 799).

The other class of seats, which we very commonly find as chairs of state, have the seat and the back entirely enveloped in drapery, and a tester overhead,—the whole in the usual style of magnificence, with embroidered tapestry, or cloth of gold, and rich fringes. Of course anything of this kind would be suitable only in a church in which rich colour and hangings were used throughout. Chairs of this kind are to be found constantly in fourteenth-century MSS., as chairs of state. For instance, in the fine copy of Froissart, Harleian, 4379, at f. 135, is one of these chairs, which has the dossal and tester of blue, powdered with gold fleurs-de-lis, the under side of the tester lined with a cloth of crimson embroidered with a flowing foliage pattern. Often the tester and the drapery of the seat are fringed. A chair of the same shape, with elbows, back, and tester, all of carved wood, without any hangings, is represented, together with a curious reading-table and lettern, in the Royal MS. 15 D. III. (engraved in the *Pictorial History of England*, Vol. I. p. 864.)

It is not desirable, perhaps, that the gorgeous state chairs which furnished the presence-chambers of the royal Edwards, should be provided for parish priests; though, doubtless, seats not much inferior were to be found anciently in the centre of the dais of every baron's and knight's hall: but we have gone somewhat fully into the subject, in the endeavour to point out to the parson or his churchwardens where they may find better models for chairs, of any degree of simplicity or sumptuousness, than in the poor Tudor and Jacobean "Gothic chairs" of Wardour-street, or the waifs and strays of the old cottages and farm-houses in their neighbourhoods.

* The stone sedilia are, in fact, usually niches of this kind.

For the benefit, however, of those of our readers who prefer the usual high-backed chair, we here give a representation of a tolerably good example of the class, and which we copy from the catalogue of Mr. Frank Smith.

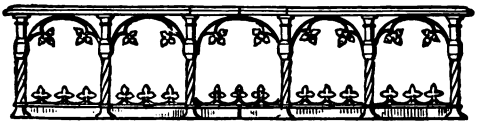


Altar-Rails.

In the Roman Basilica the sanctuary was divided from the chancel by the triumphal arch; and in the Greek Church by a solid screen with a narrow door, which was closed by a curtain until after the consecration of the elements; but in our churches the sanctuary does not appear to have been screened off from the chancel until it was ordered to be so by Archbishop Laud.

It is, however, the almost universal custom now in our churches, being intended probably as a substitute for the chancel-screen; and it forms a convenient position for the communicants at the time of the reception of the Holy Communion. For this reason the upper rail must be massive and smooth, not carved or crested at top, and it must not be higher than about two feet and a half above the step upon which the communicants kneel. The space beneath should not be too closely filled in, which will perhaps be the consequence of copying the upper tracery of a perpendicular rood-screen, as is now sometimes done; a screen of lighter character, or an adaptation of pierced panel-work would probably be much

more suitable for the purpose; a light screen-work of wrought metal might be introduced with still better effect in such a position, where strength and lightness and elegance are to be combined. We introduce an example of one executed in brass, by Messrs. Brawn and Thomason.



Chancel-Screens.

We have already seen that in all ancient churches there was one portion eastward of the nave screened off from the rest of the church, and therefore called the chancel. In our ordinary mediæval parish churches the chancel was a separate building, and it was only necessary to place a screen across its western end between the chancel and the nave. In the cases where there were aisles to the chancel as well as to the nave, bringing the area of the church nearer to the basilica-type, there the choir was surrounded, as in the basilica-church, with screens on the north and south as well as on the west.

Where there were chantry-chapels—as there frequently were, at the east ends of the aisles; against the east walls of the transepts, where there were transepts; and in other positions—these chapels were also inclosed by pierced screens, of wood or metal, from the rest of the church.

Over the western chancel-screen was usually placed a representation of the Rood, *i. e.* the Crucifix, with the attendant figures of SS. Mary and John; this was sometimes a painting—more frequently the figures were detached carvings in wood. Sometimes a representation of our Lord in glory (technically called "a Majesty") was placed in this position: and it is probable that paintings or carvings were sometimes attached to the screens of the chapels, representing scenes from the Histories of the saints to whom they were dedicated.

At the Reformation, these chantry chapels, and all the superstitions connected with them, were swept away; the altars and screens were removed, and the chapels thrown into the area of the church.* The Rood was taken down from the chancel-screen (to which it had given the name of the Rood-screen); but since it was in conformity with primitive usage and sound doctrine that a portion of the church should be specially reserved for the administration of the Lord's Supper, and for the use of the choir, therefore the Reformers left the chancel-screens standing, and

* There are still a few examples left, both of chantry altars which were overlooked (for instances see *Glossary of Architecture*), and of the screens which inclosed the chantry chapels; *e. g.* at Little Horkesley, Essex; All Saints, Sudbury, &c. &c.

directed, in the Rubric at the beginning of the order for Daily Prayer, that "the chancels shall continue as they have done in times past."

If the practice of the Reformers in this respect needs any defence, we shall not presume to take it upon ourselves, but will give it in the words of Bishop Beveridge, from his sermon on the reopening of the Church of St. Peter, Cornhill, after its destruction in the Fire of London. "The Sacrament of the Lord's Supper being the highest mystery in all our religion, as representing the death of the Son of God to us, hence that place where this Sacrament is administered was always made and reputed the highest place in the church; and, therefore, also, it was wont to be separated from the rest of the church by a screen or partition of network, in Latin *Cancelli*, and that so generally that from thence the place itself is called the Chancel. That this was anciently observed in the building of all considerable churches within a few centuries of the Apostles themselves, even in the days of Constantine the Great, as well as in all ages since, I could easily demonstrate from the records of those times. But, having waived antiquity hitherto, I am loth to trouble you with it now; but I mention it at present only because some, perhaps, may wonder why this should be observed in our church rather than in all the other churches which have lately been built in this city, whereas they should rather wonder why it was not observed in all others as well as this.* For, besides our obligations to conform as much as may be to the practice of the Universal Church, and to avoid all novelty and singularity in all things relating to the worship of God; it cannot easily be imagined that the Catholic Church, in all ages and places, for thirteen or fourteen hundred years (now fifteen or sixteen hundred years) together, should observe such a custom as this, except there were grave reasons for it. What they were it is not necessary for us to inquire now. It may be sufficient to observe at present that the chancel in our Christian churches was always looked upon as answerable to the Holy of Holies in the Temple, which you know was separated from the Sanctuary or body of the Temple by the command of God himself."

The increasing necessities of some of our populous parishes have led to the subsequent taking down of some of these chancel-screens, in order to throw open as much space as possible for the use of the worshippers. In those days, when the erection of a new church was an unheard-of prodigy, and a hopeless impossibility, it was perhaps the only practicable course: but we presume there are few who do not now see that the proper course would have been to build new churches. Our large churches, when thus filled, are too large for any preacher of ordinary lungs, in whatever position the pulpit be placed, to make himself audible to those in the corners and behind the piers; and it is the conscientious effort to make themselves audible under such circumstances, which invalids so many of our clergy. We presume, then, that among those who are conversant with the facts, there will be few who would not desire to

* It was also observed in the church of All-Hallows the Great, Thames-street. See a Paper on Church Arrangement, by W. Hey Dykes, Esq., in the *Yorkshire Architectural Society's Transactions* for 1852, to which we are indebted for this extract, and for other hints.

see the congregation, even as a matter of convenience only, again confined to the nave, the space within which the pulpit ministrations of one man may be profitable to them without being injurious to himself, and to see the rest drafted off to a new church.

We thus, it is true, leave the chancel-aisles empty, and some may say useless; but better useless than detrimental. But they are not really useless; for they add often to the beauty of the church, and beauty is utility. They will afford space, too, for monuments: and when the churches are left open all day, and pious books are provided for pious readers, as in the days of the Reformers, here will be the position in which the letterns may most conveniently be placed.

Sometimes the chancel-screen had a loft or narrow gallery over it, from which at certain times the Gospel was read, and other things declared to the people who filled the nave. We are not able to quote any authority for it, but we would suggest whether this loft was not sometimes occupied by a band of minstrels, as was the gallery in the corresponding position in a hall. The organ-galleries in our cathedrals are really the old rood-lofts.

We, however, do not require any loft over the chancel-screen; and we venture to think that its absence is rather advantageous to the interior effect, especially of a small church. The open tracery of a screen forms no obstruction to the perspective of a church; it forms a rest, upon which the eye dwells for a moment, and then passes on, the better enabled to measure the perspective beyond; but a gallery forms rather an obstruction, which arrests the eye, and blocks out everything beyond itself.

The screens were sometimes formed of stone, as in most of our cathedrals. A very singular instance exists at Stebbing in Essex, where the chancel arch is filled by three sub-arches of coeval date (fourteenth century), with a little tracery in their heads, which form a screen almost unique in character,* and pleasing in effect; the idea is worth the notice of our architects. More usually the chancel screens are of wood. Timber screens of early date are rare, but there are remaining very beautiful and simple examples, some of the best of which are engraved in the plates to the *Glossary of Architecture*, and form beautiful models for the assistance of the modern designer. Screens of the fifteenth century are very common, and the restorer will probably find abundant examples existing in his own neighbourhood.

We would only suggest that as the earlier screens are of more elegant character than the later ones, and lighter, and therefore perhaps more suitable for modern use, it may be advisable not to put a screen of Perpendicular character into a church of earlier date: indeed in designing a Perpendicular screen for a modern church, we should be disposed to make the tracery of lighter character than that in the existing models of the style.

Although of the few instances of Early English or Decorative chancel-

* There is a rude arrangement of the kind in one or two small Norman churches in Cambridgeshire and elsewhere.

screens, none has retained its colouring in a sufficiently perfect condition to furnish us with authorities, yet they do contain sufficient indications that they were always decorated in this manner: and of the Perpendicular screens many retain their colouring in a very entire condition. They appear to have been always very highly decorated: the most usual decoration of the lower panels, is a series of apostles or saints painted upon coloured grounds: the mouldings of the tracery were also painted in various colours; and in many cases further enriched with powderings of minute ornaments in gold or colour; gold ornaments (flowers, stars, &c.) are common on red, blue, and green grounds; black and white, upon blue and red. Circular beads of tracery and shafts of columns, are frequently painted with a spiral banding of different colours, green and white, or red and black, &c., and the various members of the moulding are painted, white, green, vermillion, blue, &c., with great taste, and a total absence of gaudiness of effect; carved spandrils, faces of buttresses, and the cresting at the top of the screen, are generally gilt.

Chancel-Stalls.

We are seeking to adapt every part of the church to the requirements of our Reformed Liturgy. We must take, as the clue to guide us in what we feel to be a somewhat difficult part of our task, that authoritative declaration, "and the chancels shall remain as they have done in times past." But, in furnishing a new church, are we to copy the arrangement of the chancels of times past? This rubric at least authorises us to do so, if we shall find it convenient. Is it convenient?

And, first, what use are we going to make of that distinct eastern part of the church which we call the chancel? We have already, in discussing the subject of the chancel-screens, arrived at the conclusion that it will be convenient, in the great majority of our chancels at least, to keep the congregation in the nave and its aisles, though, where space is absolutely required, of course we would fill every corner of the church with worshippers.

And we are free to confess, that, besides the convenience to the preacher, or reader, and hearers, we should be influenced by the consideration, which we have already quoted from Bishop Beveridge, that, "as the Sacrament of the Lord's Supper is the highest mystery in all our religion, as representing the Son of God to us—and hence that place where this sacrament is administered has always been made and reputed the highest place in the church—therefore, also, it was wont to be," and should continue to be, "separated from the rest of the church," and reserved especially, where other requirements will allow, for the celebration of that sacrament.

We would not, therefore, seat it, like the rest of the church, for the reception, in common with the nave, of a portion of the ordinary congregation.

If this were the only point which entered into the consideration, we

should be inclined to say—seat it with benches, facing eastward, for the reception of the communicants at the time of the celebration of the Holy Communion; only let the benches be of richer character than those in the nave; for, since "this was always made and reputed the highest place in the church," propriety demands that its furniture and decoration throughout should be of richer character than that of the remainder of the church.

But we know that the choir—that part of the congregation specially trained to render the musical part of the service, the service of praise—was anciently seated in the chancel; and we must, therefore, consider the subject in this additional light; for—again to quote Bishop Beveridge—"besides our obligations to conform as much as may be to the practice of the Universal Church, and to avoid all novelty and singularity in all things relating to the worship of God, it cannot easily be imagined that the Catholic Church, in all ages and places, for thirteen or fourteen hundred years (now fifteen or sixteen hundred) together, should observe such a custom as this, except there were grave reasons for it."

The question which arises is, do we require any such provision for choirs in our parish churches, in our Reformed Church?

Let us turn to our Prayer-books: and we find in the form for morning and evening prayer three distinct kinds of worship combined; the service of prayer in the prayers and litany—the service of preaching in the lessons and sermon—and the service of praise in the canticles and psalms; for it is manifest enough that the psalms were not intended to be read as a portion of the didactic service—they were the sacrifice of praise offered daily by the Levites in the Temple of Jehovah, at Jerusalem; and they were bequeathed by the Jewish church, through the Jewish apostles, to the Christian Church; and have been continually used in the Christian Church ever since, as divine songs which the Holy Spirit inspired the psalmists to write, in order that they might be sung to the praise of God in the solemn assemblies of his people.

Now, at present, we are not a musical people. A few centuries back we were as musical as the Germans are now; then every man in a miscellaneous company could take his part in a madrigal; and the viol circulated from hand to hand round a festive company; and then, perhaps, such congregational psalmody was heard in our churches as may be heard now in many of the German churches, where, instead of the lamentable squeaking of a score school children, a whole congregation of not untrained barytone voices will pour forth one of Martin Luther's noble hymns, with a volume of the sound of human praise, which is worth the thunder of all the organs in Europe.

But we are not now a musical people; and therefore, perhaps, it is that the service of praise has fallen into both practical and theoretical neglect amongst us; so that we have come to look upon psalmody, rather as an agreeable and edifying relief to the attention, introduced as a break in the midst of public worship, than as an important part of public worship—the service of praise to God, the dedication to his worship of the most spiritual and heavenly of human arts, that with which saints and angels are represented as praising God for ever upon their golden harps.

There are, however, abundant indications that we are about once more, in another generation or two, to become a musical people; and we must remember that, in furnishing a church, we are not doing it for the needs of to-day or of this generation, but for the needs of the Church of England for as many generations to come as our oaken timbers will last. The question then becomes, not do we at this moment require, but is it likely that provision will hereafter be required, for a body of persons trained to lead the congregation in the ordinary service of praise, and to offer occasionally that more elaborate devotion of the art of music to God's worship, for which a time is marked out in our ritual, after the third collect. Or rather the question is, is it right that there should be a choir; for if so, however unlikely it might seem at the present moment that it would be accomplished, it would be our duty to make such provision as we are called upon to make for it, and to trust in God that whatever practice is right and laudable towards him in the public worship of his church, or profitable to his people, he will guide his people into, in his good time.

Believing, then, that it is right, and that it is the mind of the Reformed Church of England, that this service of praise should be duly performed; and knowing that the persons who were trained to lead the congregation in the congregational parts of it, and to perform the higher parts, were anciently and universally seated in the chancel stalls and sub-stalls; and holding with all our early reformers, as Bishop Beveridge expresses it, that "there is an obligation upon us to conform as much as may be to the practice of the Universal Church, and to avoid all novelty and singularity in all things relating to the worship of God;"—therefore we come to the conclusion that not only are existing chancels "to remain as they have done in times past," but that also the chancels of new churches are to be furnished in like manner. The village choir, such as it is, is usually accommodated with a distinct seat; indeed, it is found practically indispensable: we are turning them out of their galleries, in the course of our restorations, and there appears no good reason why they should not be restored to their ancient accustomed place in the chancel:—perhaps the change may lead them to feel that they are not singing for the amusement of the congregation, but to the praise of God; and so induce them not only to sing better, but also to behave more reverently than the members of village choirs—and town choirs, too—are in the habit of doing.

We proceed to notice, then, briefly, how the chancels were anciently seated. A row of stalls extends down each side of the chancel, against the north and south walls, or screens; and returns along the east face of the chancel-screen, as far as the doors of that screen. These stalls are usually placed (as the nave seats are) upon a slightly-raised platform, with a front, supporting a book-desk, before them. These stalls, as all our readers will remember, are separate seats, provided with elbows, and in cathedral choirs have usually very elaborate canopies over them. Before, and a little below, the stalls, is frequently another seat, forming the subsellæ, or sometimes several rows of subsellæ.

It is not essential, we presume, that the stalls should be separate seats;

but they need not be so elaborate as many of the existing examples are, and may therefore be placed in a village chancel without any very great cost; and they do form a comfortable and becoming furniture. There is a set of very simple, but very excellent stalls in Basted Church, Kent, which might be taken as a good model.*

Reading-Desk.

"And likewise that a convenient seat be made for the minister to read service in," is all that the Canons tell us on the subject of the reading-desk, to which we must add the Rubric at the beginning of the Order for Morning Prayer: "The Morning and Evening Prayer shall be used in the accustomed place of the church, chapel, or chancel, except it shall be otherwise determined by the ordinary of the place."

It would be work of supererogation to go through the arguments which have been so often urged as to where the reading-desk should be placed, and how it should face. We content ourselves with merely summing up the conclusions at which we arrive, that the reading-desk should be placed just outside the chancel-screen, facing north or south.

Now that we are turning the large square pews out of our churches, it would not be very consistent to retain a great square pew for the Reader, as if he alone wished to be comfortable and exclusive; and while we are trying to persuade people to kneel when they pray to God (marvellous, that any Christian should need more than a moment's thought to persuade him to do so), it will be advisable that the priest should set the example in a somewhat conspicuous, at least in an unmistakeable, manner. For these reasons a simple kind of desk or lettern, with a front and sides pierced in panel-work, the desk not too high, will be the most suitable.

And the desk must be placed at a little elevation, on a platform, not only for the convenience of hearing, but because the Reader is the leader of the prayers of the congregation; and common sense dictates that the *Choragus* should occupy a raised *Thymele.*

Lettern,

Or *Lecturn*, is the old-fashioned name for a book desk, such as was formerly a very usual piece of furniture, both in houses and churches; and which may still be found commonly enough in the rooms of university men, and the libraries of the studious, who have occasion to refer to ponderous tomes.

In churches, in the middle ages, similar desks were placed to hold the various service books which were required in different parts of the church; and every one will remember the use which was made of them by our Reformers to hold the Bible and other godly books, that the people might

* We believe that they are taken from designs in the *Instrumenta Ecclesiastica*, but have not the work to refer to at the moment.

resort to them, and learn the truths of their religion. Many of these old letterns still exist in our churches, with the old black-letter folios still chained to them, and conjure up picturesque scenes, such as that which a popular engraving has familiarised to many of our readers, of some good old man or scholarly youth reading the holy lessons to a group of listening people.

It may perhaps some day become again the fashion, as it was for many years after the Reformation, for our churches to be left open at certain times, besides those when it is opened for divine service, in order that those who choose may have a place to go to for meditation and prayer. Those who know the crowded condition of the dwellings of the poor, both in town and country, know well that retirement for private devotion is impossible for them; and how many are there in all classes of life whose domestic circumstances would render such opportunities valuable; indeed, who is there in whom the quiet of an empty church, and its solemn and holy associations, do not produce a tone of mind different from that which his own bedchamber can produce?

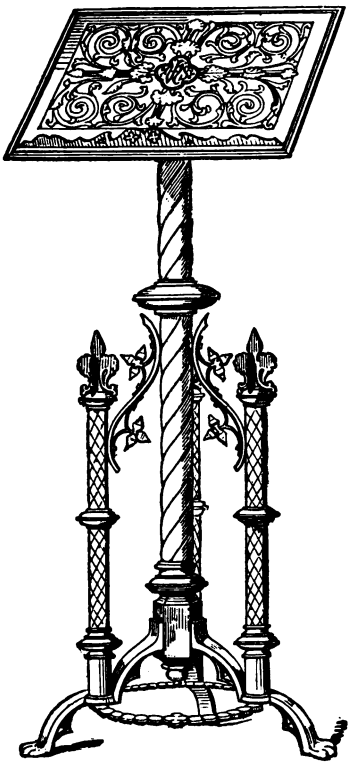
There is not, that we are aware, any suspicion of error or superstition hanging about such a practice; it has never been forbidden, or, that we know, discouraged; it simply fell into disuse when religion waxed cold in the land, and to do anything beyond going to church once on a Sunday was considered mere ignorant fanaticism, and to savour of unorthodoxy. And we may look for the time when the revival of spiritual religion which this century has witnessed will have brought back this good old custom of our Reformed forefathers. When this time arrives, we shall then need again great letterns, upon which to place, as of old, a series of approved works, for the use of those who thus resort to them.

But at present we are concerned chiefly with the lettern upon which is placed the Bible from which the lessons are read, the Bible Lettern we may call it; it is still used in all our cathedrals, and in many other churches. Perhaps it was not only for the convenience of hearing, that the Bible lettern is thus placed in the midst of the people, but also, perhaps, that the lessons from God's word should be read from a different place from that from which the addresses of the minster to the congregation are delivered, and from which he leads the prayers of the congregation: there is assuredly something very significant and beautiful, and very characteristic of the high estimation in which our Church holds the Bible, in thus placing the word of God conspicuously, enthroned as it were, in the midst of the church.

Of letterns for this purpose, a sufficient number of beautiful ancient examples remain; sometimes they were of marble, or of brass, or of iron, or more commonly of wood. In cathedrals and wealthy churches, they are frequently of brass, and then very generally in the shape of an eagle, whose outspread wings form the desk. The bird which soars nearest to heaven, and which is appropriated as the symbol of St. John the Evangelist because of the sublimity of his writings, and because he was caught up to heaven in holy vision, is thus represented as it were bringing down the heavenly volume from above. At Durham, the brass lettern repre-

sented a pelican in her piety. A dove, too, the emblem of the Spirit who inspired the writers of Scripture, is found bearing the Holy Book on her wings.

More usually the lettern is a desk of wood, sometimes double, sometimes with four desks, more commonly with only one; a form more suitable for the purpose for which we require it. Good examples, of various forms, and various degrees of sumptuousness, remain in many of our churches. Several are engraved in the Oxford *Glossary of Architecture;* and other authorities and aids for modern design may be found in the illuminated MSS.;—for instance, one of the simplest possible form in the MS. of the fourteenth century in the British Museum, marked Royal, 15 D. III., at folio 271; it is simply two upright posts fixed in a block at the base, tied by a transverse bar at half their height, and supporting a plain sloping desk. Another, in the Harleian MS. 16,997, at f. 21, is like a desk with a crested ridge, and pinnacled buttresses at the ends. Another beautiful one, at f. 145 of the same MS., has a base of eight gabled sides, from which rises a pillar, which supports the sloping desk. Working drawings of two rather nice examples are given in the second series of the *Instrumenta Ecclesiastica*, part 6. The faults especially to be avoided are making the base too small, and the whole thing too slight, so that when a large heavy book is laid upon the desk it is rickety and top-heavy; and sloping the book-board too much, so that at the top of the page the reader has to read at the ceiling, at the bottom of the page at the floor—neither of them very comfortable or advantageous positions.



In cathedral and collegiate churches, the Bible lettern is always in the middle of the choir; in parish churches its position must be determined by utility. The Rubric orders that the reader shall so stand, and so turn himself, that he may be the best heard by all the congregation: the lettern, then, must be placed where the reader can be best heard. In large

churches this will probably be in the middle alley, somewhere about opposite the easternmost pier of the nave; in a small church, in the middle alley quite at the east end of the nave. In a large church it will be necessary for the reader, and therefore the lettern, to be at some elevation.

We may mention that there is a very fine ancient eagle-lettern of brass in St. Nicholas Church, Lynn, copies of which, cast in brass, are procurable; and we present a representation of a brass lettern of very excellent design, which is also to be had ready manufactured.

The Pulpit.

The use of an elevated stage for the convenience of one who addresses a multitude of people, is so ancient, and universal, and indispensable, that without going through the arguments which will readily occur to the reader, or instancing Ezra's pulpit of wood, and all the later series of instances, we come at once to the conclusion that it must have been always in use in churches.

Some very ancient ones exist, *e.g.*: in the mother church of Venice, on the Island of Murano, is one of the ninth or tenth century. We find pulpits which usually appear to be moveable, represented in MSS. of Saxon and of later date; but we have none remaining in our churches of earlier date than the fourteenth century; a few both of stone and wood exist of that date, but most of the mediæval pulpits which remain are of the fourteenth century; and, again, we find many of Jacobean* style, some of which have a correctness of form and richness of effect superior to much work of other kinds of the same period.

They are usually octagonal in plan, supported on a central pillar, the sides enriched with panelling or niches: they are ascended either by an encircling stair, or by a stair in the thickness of the wall or pier against which they stand. Not infrequently they are surmounted by a flat tester, such as was placed over chairs of state; or by a pinnacled canopy, which gave it the air of a canopied niche, within which the preacher stood. Their position is almost universally against the south-east pillar of the nave, just without the chancel-screen. A series of beautiful examples has been published by Mr. Dolman, carefully drawn to scale, with details, so as to furnish the restorer with all that he requires. Others have been engraved on a smaller scale in the plates of the Oxford *Glossary of Architecture.*

The usual position for the pulpit appears to have been, in a small church, just outside the chancel, either on the north or the south side, indifferently. In churches of larger size it is sometimes, for convenience sake, placed further down the nave, against one of the piers, and facing diagonally across the church.

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* The Canons of 1603 order a pulpit to be placed in every church not already provided with one.

The mediæval Church appears not to have undervalued the ordinance of Preaching, if we may judge from the beauty of their pulpits, for many of them are not only beautiful examples of wood carving, but they were coloured and gilt in a very elaborate and splendid manner.

Several of those in Dolman's Series have the original polychrome decoration restored. Mr. Blackburne's *Decorative Painting* also contains a very beautiful one from Burlingham St. Edmund, Norfolk.

Pews.

We have now provided a desk at which the minister shall read the Prayers, and a pulpit from which the preacher may be the better audible; how are the congregation to be provided for?

We are not about to enter upon an attack against the modern high pews; that good work has been already so thoroughly performed, and the pew system has so thoroughly succumbed to the attack, that it would be a work of supererogation. It is true they do still continue in many churches, but with hardly a defender left, and their demolition is only a question of expense.

There is, however, one argument in favour of the "good old square family pew" which one sometimes hears, and which has so much of truth and good feeling in it, that it deserves some attention. And this argument is, that the person who really desires to worship God, is, in one of these high pews, shut out from much which is calculated to distract attention and disturb devotion, from the sight of this person's fine dress, and that person's impertinent staring, and the irreverent behaviour of half-a-score more; that here he can feel alone and worship God in quiet. But we do not go to church to feel alone and worship God in quiet—we ought to do that every day, and more than once a day; on Sundays and holidays we go to church to feel ourselves one of the flock of Christ's people, and to worship God in the great congregation; and any arrangement which tends to produce this feeling of quiet loneliness during Common Prayer, ought to be broken down at once. We would beg to suggest that closed eyelids will shut out distracting sights as effectually as half-inch plank. But still you would not feel so quiet and retired, you would not so much enjoy the service. But we then further press two questions: May it not be that in a high pew, concealed from sight, you would kneel, and otherwise behave with a devoutness of outward action which would assist your inward devotion, but which you are ashamed to exhibit before the sight of the congregation? Ought you to be ashamed? Is it a true modesty, which hides its deep feelings; or is it the wrong shame of appearing to be more devout than your neighbours? And the second question which we would suggest is this, do you clearly apprehend the difference between your own private prayers, and the prayers which you share in as part of Christ's mystical body. "Our churches," says the Homily, already so often quoted, "are not destitute of promises, forasmuch as our Saviour Christ saith, *Where two or three are gathered*

together in my name, there am I in the midst among them. A great number, therefore, coming to church together in the name of Christ, have there, that is to say in the church, their God and Saviour Christ Jesus present among the congregation of his faithful people, by his grace, by his favour, and godly assistance, according to his most assured and comfortable promises."

The tendency of our modern tone of mind is to individual isolation: we do not appreciate sufficiently the real and not mere imaginary oneness with our family, our tribe, our nation, our race; above all, that mystical but very real oneness with the faithful. In short, however agreeable to our own feelings the retirement of a high pew may be, it repudiates our membership in Christ's mystical body, which is the company of all faithful people; it cherishes the feeling of isolation from that body, with which we ought to rejoice and weep, pray and praise, in common; and, for our own sakes, we ought to pull it down, or get out of it.*

And now, having, in somewhat of a digression, answered, as we hope, the last argument in favour of high pews, we return to our more immediate subject. When we have turned all the high pews out of our churches, what is the proper course to pursue? Is the congregation to sit or stand?

In the primitive assemblies of Christians, there can be no doubt that the people sat to hear instruction; it was the custom of the country so to do. Scholars sat around their master, instead of standing, as they do with us. Paul sat at the feet of Gamaliel; Our Lord was sitting, with other young people, among the doctors in the Temple, at a kind of catechetical lecture, when he astonished them with the wisdom of his answers and of his questions. There were seats in the Jewish synagogues. Peter stood up when he addressed the people, leaving the rest of the assembly seated: on the day of Pentecost they were all sitting. St. James directs that the man with the gold ring and goodly apparel, and the poor man in old raiment, shall both sit; and further, be it remarked, that the one shall not have a good pew, well lined and cushioned, near the pulpit, and the other be thrust into a free seat in an obscure corner. So that, where it is the custom to sit, as it is now with us, we may provide seats for the congregation in church—only, not a good seat for the rich, and an inferior one for the poor.

But, with the more hardy habits of England in ancient times, it does not appear to have been customary for the whole congregation to sit. Until the fourteenth century there appears to have been no fixed seats—at least in the naves of our churches, except sometimes a stone bench round the walls, and, less frequently, round the piers; some of the congregation sat, some stood. From illuminations in MS., representing interiors of churches, we find that part of the congregation sat upon little low stools, or upon cushions placed upon the floor, or upon the floor

* The Homily "of Common Prayer and Sacrament," says, "although God has promised to hear us when we pray privately, so it be done faithfully and devoutly," yet by the histories of the Bible it appeareth, that public and common prayer is most available before God, and therefore is much to be lamented it is no better esteemed among us, who profess to be but one body in it.

itself.* There is indeed evidence that, in the time of Archbishop Cranmer, it was not a matter of course that the congregation should be all seated; and the remark in the Homily on the repairing, &c. of churches, that churches ought to be made comfortable, that people may be induced "to tarry there the whole time appointed them," seems to indicate that it was the custom then in England, as it is now on the Continent in many churches, that only a small portion of the nave was furnished with fixed seats, and that the people were in the habit of coming in for a little time, and going away again; and, in support of this, we may adduce the fact that, in many of our churches, there are a few old benches incorporated amongst the Jacobean or later pewing.

But fixed benches began to be introduced in our English churches in the middle of the fourteenth century (the benches which remain in many churches are of this date); and the fashion rapidly spread, until perhaps the naves of most of our parish churches were, at least partially, furnished with fixed benches. Our cathedral naves still continue unincumbered.

The usual arrangement of the seats appears to have been, to have a broad alley down the middle of the nave from east to west: if the aisle was broad, it was treated in the same way; if narrow, the alley was left next the wall, and the piers were included in the block of seats: a broad alley also ran from the south door to the north; and frequently the seats did not extend west of the line from the south door to the north. These seats were invariably of the kind which we call open benches; they had no doors, and were certainly unappropriated.

It is, however, of the fifteenth century, the especial age of wood-work, that the most numerous and the richest examples remain.

The ends of the benches were sometimes rendered highly ornamental by carving. There are three types of bench ends. 1. The ordinary square end, of the same height as the back of the bench: sometimes this was left quite plain; sometimes flanked by a couple of little buttresses; sometimes covered with carved panel work, in which shields of arms, sacred monograms, and other devices, were introduced. 2. We have the end of the bench carried up into an ornamental poppy-head;† sometimes really a poppet-head, or carved human head; more frequently a bunch of foliage, half expanded, the central undeveloped bud standing up, the lateral leaves expanded and curling down with crisp foliage and graceful curve. The conventional fleur-de-lis is a very usual design for the poppy-head. The face of this, and of the succeeding type, is frequently enriched with panel carving. The 3rd type has an elbow combined with the poppy-head; the elbow either a plain curve, or frequently

* Until late in the mediæval period, it was very usual for persons to sit in their houses upon cushions placed upon the floor, or upon the rushes on the floor. Fitzstephen mentions, as a proof of Thomas à Becket's munificence, that he caused his servants to cover the floor of his hall with clean straw or hay every morning in winter, and with green branches of trees in summer, that those guests who could not find room at table might sit on the floor without spoiling their fine clothes: and all our readers will remember the scene in the first part of *Henry the Fourth*, in which Hotspur reclines on the rushes—

"She bids you
"Upon the wanton rushes lay you down," &c.

† Pupa, or puppet, or poppet-head.

formed into a bunch of foliage, or an animal's head. In rich examples, figures of bishops, saints, dragons, &c. are sometimes placed upon the elbow.

Few, we think, will dispute that, artistically speaking, the seats mar the interior effect of a church: they break up that effect of vastness and grandeur of area, which the sweep of an unincumbered floor gives to a fine church; they hide the bases of the piers, diminish their apparent height, and, therefore, injure their proportions.

We have not seen it remarked that the stilted bases of the fifteenth century piers may have been devised partly to remedy this defect, and to bring the ornamental members of the base into sight again. With our present habits it is not probable, even if it were desirable, that we shall ever adopt the fashion of moveable seats; the propriety of stilting the base in order to raise the piers above the benches, and to give them their fair proportion, is, therefore, worth the attention of our modern architects.

But the great desideratum is to keep the benches low and unobtrusive. They are no part of the church; they are merely a concession to infirmity; and, therefore, should not be made a prominent part of the furniture. With this view, we would rather discourage a double row of tall poppy-heads in the central alley, and would recommend a simple style of pewing, though, of course, good and durable.

We would also suggest that, in many of our village churches, there is more space than is required for the usual congregation, and that it would add to the beauty of the church if as great a space as can be spared of the west end of the nave were left unincumbered. This is the case in some churches—for instance, in the very fine and interesting church of Stoke-by-Nayland, in Suffolk; and the effect is very pleasing. We do there, at least, obtain the full beauty of the proportions which the architect gave to his tall slender piers and arches, and to the gable-wall of his nave.

We have, then, provided seats, in which the congregation may with convenience listen to a sermon of even "hour-glass" duration. But the congregation in the *locus fidelium* is not only to receive instruction—it is to pray also; and, in the arrangement of the pews, the convenience for kneeling ought to be as studiously provided for, as the convenience for sitting.

The space between the benches ought to be wide enough for kneeling with comfort; and the backs ought to be low enough for him who kneels to rest upon with comfort. The average dimensions of the ancient benches are — width of seat, from back to back, 3 ft. 2 in.; height of standard, 3 ft. 2 in.; width of standard, 1 ft. 6 in.; width of seat, 1 ft.; height of seat, 1 ft. 5 in.; height of back, 2 ft. 10 in.;* and the back usually has a slight inclination backwards, which materially adds to the comfort of the occupant. The minimum width between the

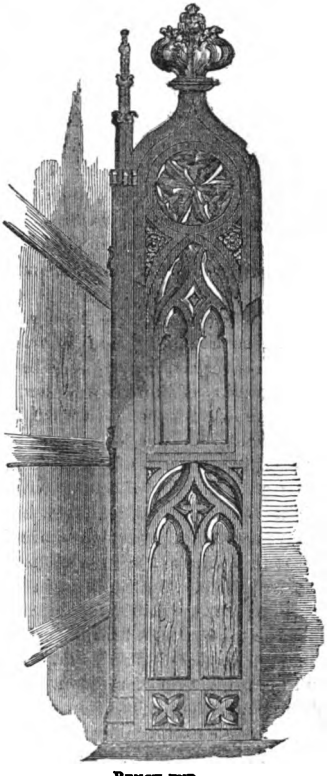
* These dimensions, and several other hints in this part of the subject, have been taken from an excellent paper "on Open Seats," by the Rev. F. P. Lowe, published in the Lincolnshire Architectural Society's volume for 1852.

seats, from back to back, is now fixed by the Ecclesiastical Commissioners at 2 feet 7½ inches.

Cushions, placed upon a low, flat board, are undoubtedly the most comfortable for kneeling upon; and we would suggest the advisableness of providing every seat with them, both to encourage the practice of kneeling at prayer, and also to insure uniformity in the colour and design of this part of the furniture of the church. A low, flat kneeling cushion will always be found far more convenient and comfortable than a sloping board.

A great number of very excellent examples of bench-ends exist, and engravings of many may be found in the various works which have been published relating to these subjects. Small woodcuts will be found in the *Glossary of Architecture*. Working drawings of examples worthy of reproduction are given in Brandon's *Analysis of Gothic Architecture*, and in Collings's *Gothic Ornaments*. Two cheap sheets of working drawings of good examples have also been published by Mr. Parker of Oxford.

The example which we here give is a curious and very fine one, about 6 feet high, which, with a *pendent* of similar size and character, though with different tracery, stands in the chancel of Attenborough Church, Notts.



BENCH-END,
Attenborough, Notts.

Textile Fabrics.

THAT is a curious theory of Mr. Ruskin's which he hints at in the second volume of his *Stones of Venice*, that virtue and the love of bright colours go together. One might, perhaps, write a curious episode on the subject, showing how all races of mankind, in the healthy childhood and fresh manhood of their race, have exhibited the same love for positive bright colours, and the same skill in their arrangement; and we might amuse ourselves, and perhaps our readers, by recalling the mystical meanings which were attributed to the various colours, so anciently, and so universally, that Lord Lindsay conjectures that these very meanings must have been attributed to the colours before the dispersion of the tribes of men from the plains of Shinar. And then we might show how, when a race has become highly civilised, worn and sophisticated in the world's ways, it has gradually lost this taste, and imbibed instead a fastidious liking for neutral, undecided, and delicate tints; and, instead of seeing with Mr. Ruskin any connection between bright colour and virtue, has rather held, with the Englishmen of the last 200 years, that gay colours are irreligious vanities, and that religion ought to be clothed in lugubrious black, or at most in jejune purple.

It is quite certain that certain characters of mind and tones of thought are to be discerned in such indications as these; and we cannot but think that the tone of mind which will clothe the outward appliances of its religious services in gloomy and mournful colours, must have a gloomy and mournful idea of religion. It has no foundation in Scripture: in the Temple and the priests' dresses, and all the furniture and appliances of the Levitical worship, the blue, and the purple, and the scarlet, and the fine linen, and the silver, and gold, were used abundantly; and in the New Jerusalem of John's vision, the fine gold and the jasper, and sapphire, and chalcedony, and emerald, and sardonyx, and sardius, and chrysolite, and beryl, and topaz, and chrysoprasus, and jacinth, and amethyst, are laid in layers as its foundations and walls, to figure to us its holy brightness; and a rainbow, with its arch of purest, brightest hues, surrounds the throne.

We have elsewhere adduced some arguments to show that the people of Europe,* in this nineteenth century, are again taking up that taste for bright colour which they have so long declared to be vulgar and barbarous. But we believe it is hardly generally known what great provision is being made to satisfy this revived taste. To confine ourselves to our own sub-

* That is, of Christian Europe; for it is singular that the Turks (and some other semi-civilised people) are just throwing off the tastes which we are taking up again, and taking those "civilised" tastes which we are discarding.

ject: there are a great number of manufacturers in Birmingham and elsewhere, who are producing the most beautiful textile fabrics, mediæval in the spirit both of their designs and colours, in a quantity, and with a growing competition among the various makers, from which we may infer the fast increasing demand for such wares.

There are now lying before us a series of specimens, kindly furnished to us by Mr. Burton, of 52, Wigmore-street, and by Messrs. Newton, Jones, and Willis, of Birmingham, of some of the richest and most beautiful of these materials. No description can enable the reader who has not seen similar works to picture to himself their richness and beauty; and the woodcuts which we shall introduce below will give the bare design, but will no more picture the effect than a woodcut in outline can give the effect of a brilliant coloured miniature.

Wall Hangings.

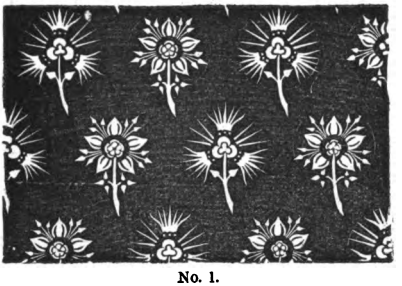
We have already mentioned, under the head of Polychrome, that the walls of the Church, as well as the walls of the Baron's hall, were anciently adorned with hangings, and that the wall-paintings are frequently in imitation of such hangings.

As to their antiquity, Elfleda gave hangings to the Saxon Abbey Church of Ely, on which were embroidered the principal events of the life of her deceased Lord, Brithnoth, Earl of Mercia;* and Wiglaf, King of Mercia, in 833, gave to Crowland Abbey Church a hanging, on which was the Storie of Troy; and every one will remember the Bayeux tapestry, which was made to surround the church of Rouen; and Dugdale's *Monasticon*, in the lists of property belonging to the various religious houses, furnishes descriptions of an endless variety of similar hangings. Many of the modern fabrics to which we have alluded are intended and adapted for this purpose; and, in many cases, they may be used for the walls of the sanctuary with very excellent effect; they will produce a richer and better effect, at less cost, than the heavy reredos of stone which we sometimes see introduced now, or than panelling of wood. These hangings must not cover the whole wall, but only the lower part of it; where there is a string-course, that marks the height to which the hangings must be carried; and they may be fastened to a rod attached immediately below the string-course. But, where there is no stone string-course, it is not necessary to put up any cornice of stone or wood; the hangings may be suspended in the same way from a rod, at about the same height, without any disguise.

It is not necessary that the hangings should be all of one colour and of one pattern; it is rather in accordance with the Gothic feeling for colour, to vary the colours in alternate breadths of the hanging, hung perpendicularly. We constantly find in illuminations that hangings and draperies

* Bentham's *History of Ely*, p. 86.

of contrasting colours are combined; for instance, in the Froissart of the fourteenth century, in the British Museum (Harl. 4379), at f. 135, is an interior of a room in which the hangings on the same wall are different: one is a green ground, with natural coloured flowers; the other, a red ground, with green trees alternating with a white bird with a scroll in its mouth. And, in altar-draperies, the frontal and super-frontal are, almost always, of contrasting colours and different patterns; and the same principle is to be observed in fringes, striped counterpanes, bier-cloths, &c., where we find alternate stripes of different colours. For instance, in one cloth, in Add. MS. 10,294, at f. 86, we find alternate stripes of green, blue, pink, yellow, blue, pink, flesh colour, and green, divided by white lines: in another, at p. 88 of the same MS. alternate stripes of white, yellow, and green, recurring, divided by red lines. In the MS. in the British Museum, Tiberius, B. 8, at p. 59, are curtains striped blue and light scarlet; and, at p. 62 of the same MS. three different hangings are hung over the front of a gallery. And many of our readers will remember the very singular exhibition of this fashion in the dresses of the time of Richard II. when one side of the robe is often of a different colour from the other, and one hose different from the other; and often, if the right side of the robe is blue, the left leg will be encased in blue, and the corresponding sides in red: so that a man might be described heraldically, as quarterly azure and gules.



No. 1.

But note carefully, that when contrasting colours are brought together, they should not be actually in contact, but divided by a line of white, black, yellow, &c. according to the principles which we shall, before concluding this portion of our subject, quote from Mr. French's tract on the *Arrangement of Colour*. The list which binds the edges of the hanging will often be quite a sufficient division.

We here present a few patterns of materials, which may be obtained for this purpose of Messrs. Newton, Jones, and Willis, of Birmingham, whose case of ecclesiastical manufactures in the Great Exhibition will be remembered by many of our readers; but we must again remind them, that from these woodcuts they can only judge of the pattern, and that it will require a very vivid imagination to picture the colours, and the rich effect of the combinations.

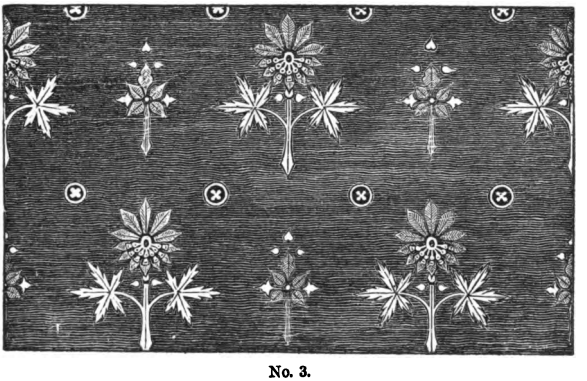
The first pattern (No. 1) which we give of wall hangings, is of a fine woollen material, and of good fifteenth-century design; the flowers upon it have doubtless been copied from ancient work: a hanging represented at f. 19 of the Royal MS. 15 E. VI. (date Hen. VI.), in the British Museum, has a gold sprig like the one in the left top corner of this cut, upon a blue ground. In this pattern the ground is crimson, and the main

portion of the sprig is gold colour; the leaves on the stalk, and the two upper sprays between the rose petals, are green; and a cinquefoil of blue is introduced in the centre of the rose. We would suggest that this pattern would be more effective if a single thread of yellow or black were carried round the green leaves, to divide the green from the red; and that the contact of the red and blue in the centre of the rose-sprig would have been better avoided. The same design, with the same colours, may be had upon a green ground; the effect of which would, we think, be more pleasing.

The next pattern (No. 2) of which we give a representation is of good design, gold on a crimson ground, and is not unpleasing in appearance. It is also made with a gold-coloured device upon a green ground.

No 2.

Still richer in effect is the hanging which we here give (No. 3), which is made of a finer woollen material: its colour is a rich ruby, with



No. 3.

a gold-coloured device. This design also may be had in gold on a ground of green, in order that the two colours may be used in alternate stripes or breadths.

The design which we next give (No. 4), made in a coarser woollen material, is of rather late character, gold on a crimson ground, and has a very excellent appearance.

No. 4.

But we have reserved for the last of these hangings a *bonne bouche* (No. 5), of whose richness and beauty the woodcut does not give the faintest conception. It is intended for positions in which especial richness of material and beauty of effect are desirable. The material is a very rich satin damask; and we will endeavour by help of the woodcut to describe the colours from the brilliant piece of the fabric which lies before us. The ground is a rich ruby; the lines which mark the divisions or compartments of the pattern, the crowns, and the greater portion of the flower patterns, are gold colour; the shields are of blue ground, with gold monogram; the calices of the flowers, and a leaf here and there, are green; and the three outer petals of each flower are white, while the inner petals are gold. The whole effect is extremely rich and beautiful; but the material is so rich, and consequently so costly, that it could only be used for certain positions—for instance, for the covering of the Communion Table, or the hanging (dossal) immediately behind it; and in the latter case only when colour was used in the rest of the walls and windows and furniture of the sanctuary.

No. 5.

The Illuminated MSS. furnish us with a vast variety of authorities for hangings. We believe it will be acceptable to many of our readers to have a few notes of them, which we accordingly subjoin.

In the Royal MS. 15 D. III. (British Museum), which is of the fourteenth century, at f. 1, we have a crimson ground, with a large flowing foliated pattern of gold covering it; at f. 12 is the same pattern in gold upon a ground of blue; and at f. 103, the same pattern in gold upon a black ground; at f. 232, the same pattern in silver upon blue ground; and at f. 268, the same pattern in light crimson upon a ground of a darker tint of the same colour.

In the Harleian MS. 16,997, at f. 111, is a hanging of olive green, with a gold pattern upon it, with a border both on its upper and lower side bearing an inscription.

In the MS. Tiberius, B. 8, of the fourteenth century, at ff. 49 and 65, are patterns which it is rather difficult to describe ; the ground is blue, and covered with a pattern formed by irregular spirals formed of double lines, with little curved strokes on each side of the stem, in the way in which one would represent a feather; the pattern is of gold. At f. 54, the same kind of spiral lines have leaves like ivy-leaves springing from them ; the pattern light crimson, on a ground of a darker tint of the same colour.

In the Royal MS. 15 E. VI. of time of Hen. VI., at f. 5, is a royal room with hangings of red, powdered with gold sprigs. At f. 6 of same MS., hangings of crimson, powdered with gold sprigs ; on the upper side is a border consisting of a fillet formed by double lines, and filled with little circles, like stained glass borders of the same period. At f. 19, is a gold sprig on blue ground. At f. 327, a crimson ground, with spiral pattern of gold, like those already described at ff. 49 and 65 of Tiberius, B. 8. The two hangings at f. 135 of this MS. have already been mentioned. At f. 145 of the same MS. is one which requires and deserves a more lengthy description: the ground is red; upon it are plants with leaves and flowers, the flowers so arranged that they form a kind of lozenge pattern, in the centre of which are the leaves and stalks of the plant; each side of the lozenge contains four flowers, and the colours are thus arranged:—First square : top corner flower, and two on each side of it—all belonging to one plant, whose leaves are within that square—are white. Second square, to the right of first: top corner flower and two on each side, yellow. Third square, below and between first and second: top corner flower and two on each side of it, blue : all the squares in this row have the upper flowers blue: and in the alternate row, the squares alternate white and yellow in upper part. The leaves and stalks are green, falling in the centre of the square; and beneath is a bunch of lines, like the lines with which we should represent grass, which are of gold. If the reader will be at the trouble to take a pencil and sketch out this pattern, and touch in the colours, he will allow that the result will repay us the trouble of so complicated a description, and him the trouble of unravelling it.

All these hangings are from domestic rooms. It is somewhat singular that we do not find them more frequently in representations of interiors of churches ; for the lists in the *Monasticon* put it beyond doubt that similar hangings were used in churches : *e. g.* among the cloths of York Minster we find "two white pieces, with red roses;" "twelve red pieces, with the arms of Lord Scrope;" "eight blue pieces, with the arms of John Pakenham," &c.

The use of them was not forbidden at the Reformation, or abandoned until it was also abandoned in domestic furniture; for, in the seventh year of Edward VI. we learn from Dugdale's *History of St. Paul's*, p. 274, that baudekins of divers sorts and colours were still used for garnishing

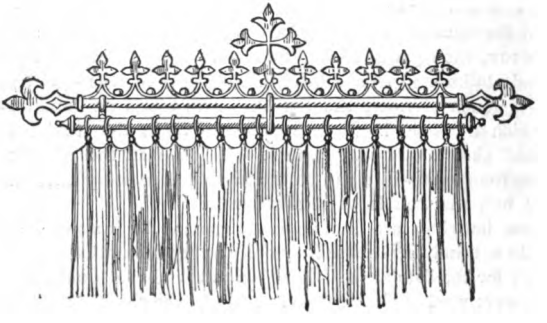
the quire, at the King's coming, and for the bishop's seat ; as also at other times, "when the quire shall be apparelled *for the honour of the realm;*" which last sentence gives a Romanist the opportunity of making the not undeserved remark, that such things ought to be for the honour of God, not for the honour of the realm.*

N.B.—Rich hangings will assuredly look gaudy and offensive, if they are placed amidst white light, and whitewashed walls.

Tower Curtain.

There is another purpose to which these hangings have been recently applied, to the great increase of convenience, and with very excellent effect. In some places, now that the tower arch has been cleared of its incumbrances, and the ringing floor, which once blocked its upper part, has been removed, the ringers are obliged to ring from below, in sight of the congregation, or to have the ropes carried over pullies, so that they can ring from some out-o'-the-way place, with increased difficulty and want of precision. Now in some churches a curtain has been suspended across the lower part of the arch, which, during the assembling of the congregation, hides the shirt-sleeved makers of melody from the view of the people ; and when their work is done, the curtains are withdrawn or looped up at the side, and that beautiful and effective feature in the perspective of the church, the tower arch with its west window, are again restored to the view.

The hangings which we have already described, are very suitable for this purpose; and we append an illustration of the way in which they may be hung, so as to make the rod an ornamental adjunct. Perhaps the

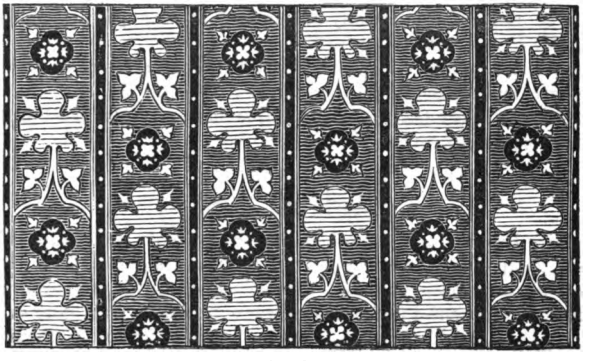


example here given would be still better without the ends to the rod, the rod being supported by brackets against the wall; in a low arch, perhaps across the spring of the arch, from cap to cap of the imposts, would be the proper height for the curtain (painted curtains at the backs of niches are generally at this height); but in a tall arch it would be unnecessarily

* Pugin's Glossary of Ecclesiastical Ornament, p. 151.

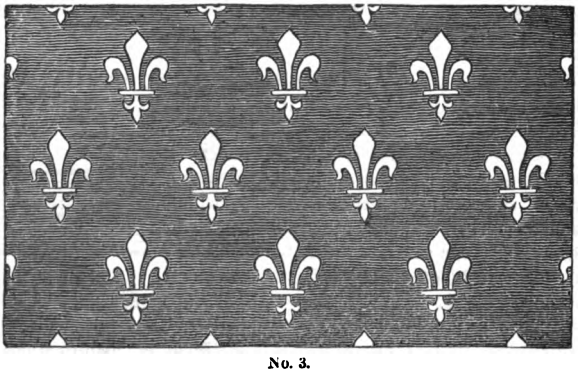
blocking the west widow; and a height of nine or ten feet would be sufficient.

The illustration given above is really a door-curtain; such curtains over entrance doors, and in place of a vestry-door, are coming into very extensive use, and are found to be of great service. They are, moreover, when of handsome material and judiciously mounted, a very great improvement to the interior effect of the church; giving to it what



No. 2.

our churches so much want, a more furnished and inhabited look:—"for," says the Homily, "like as men are well refreshed and comforted, when they find their own houses having all things in good order, and all corners clean and sweet, so when God's house is well adorned, and is kept clean,



No. 3.

comely, and sweet, the people are the more desirous and the more comforted to resort thither, and to tarry there the whole time appointed them."

The patterns which we here give of materials for hangings are of thick,

heavy, woollen cloth, and made expressly for the purpose of door-hangings and the like.

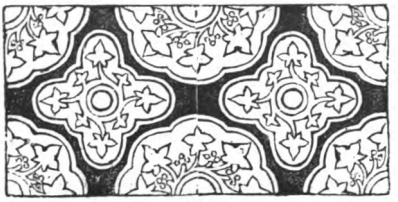
The first (No. 2) is a cloth 54 inches wide. The design (which is not quite correctly represented in the above cut) is in crimson on a purple ground, and the effect is rich and quiet.

The subjoined pattern (No. 3) may also be had in similar material, in crimson on a ruby ground; or in gold on a blue ground; or gold on a crimson ground. The design is a very usual mediæval one; we have seen it in use, and can warmly recommend it as a pattern which can hardly fail to be effective.

These door-hangings will be found to exclude draughts more effectively if they are made sufficiently long to lie a little on the floor, and have small pieces of sheet lead sewn up, at frequent intervals, in a broad hem at the bottom of the curtain.

Carpets and Mats.

However beautiful a tesselated pavement may look, it is far too cold, in our cold, damp climate, for any one to stand upon in winter time, without not only inconvenience, but risk. For ourselves, we do not believe that anything is at present to be obtained more beautiful and more suitable than a Turkey, or Persian, or Indian carpet or rug. But it is only right towards our readers who entertain a different taste, to tell them that carpets and rugs of mediæval design are manufactured for such purposes, and to lay before them one or two examples.



No. 4.

The first (No. 4) is a design for a Brussels carpet, which is made both in two shades of crimson; and with a greater variety of colours, crimson, yellow, green, blue, and purple.

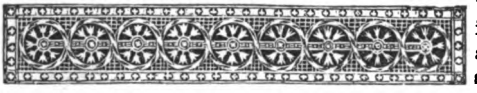
No. 5 is also a design of very good character.

We add a design (No. 6) for a border, in the same colours and same style of design as (No. 4), which may be added round the edge of this carpet, cut to any size, and form a suitable finish to the design.

No. 6.

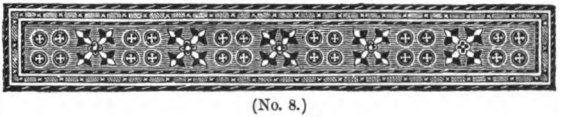
And next we add a few designs for mats about a foot wide, for use at the altar-chairs, or sedilia, or communion rails, or wherever such an appliance may be needed.

The first (No. 7) is of the rich material which the manufacturers call velvet pile, the device in dark crimson upon a lighter shade of the same colour. It is also made in a greater



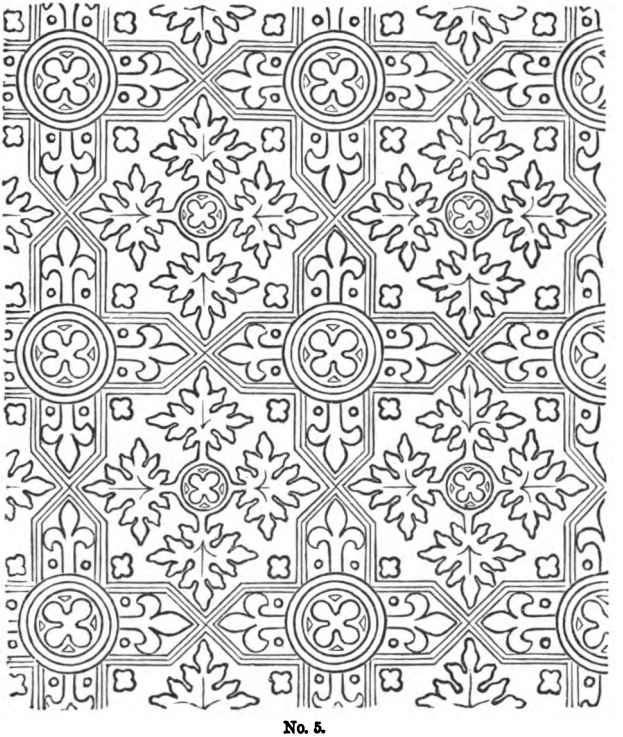
No. 7.

and more brilliant variety of colours. And the next (No 8) is a design for a thick carpet, 12 inches wide, intended to cover the steps of the sanctuary upon which the communicants kneel.



(No. 8.)

It has recently been very much the fashion to work carpets and mats for these purposes in German worsted-work.



No. 5.

It is very far from our intention to say one word to discourage those who desire to follow the example of the women of Israel, "that were wise-hearted, who did spin with their hands, and brought that which they had spun, both of blue, and of purple, and of scarlet, and of fine linen," for the adornment of the Tabernacle. (Exod. xxxv. 25.) But we beg to tender to them a little assistance in selecting the most advisable

way of devoting their time and talent to church work; for it has been our lot to see many works of this kind, in which much good feeling, and labour, and cost, have been utterly wasted, and their result has been a work offensive to correct taste, for want of a little more knowledge of the subject.

And in the first place we would say generally, do not expend time, and labour, and money upon Berlin wool-work, or upon any other work of the same mere mechanical nature. It is a sad misnomer to style it "fancy-work," for there is not a particle of fancy—imagination—in filling up a given number of squares with certain given colours, and repeating the pattern dozens of times over: a machine can do all this more accurately and more cheaply. It is a degradation of human intellect to set a human being to do machine's work; it is a mere waste of God's glorious gifts of fancy and invention, for any one who possesses them to be content with filling up given squares with given colours. There is only one case in which this kind of work becomes uncensurable, and that is when, after looking through the patterns of altar-carpets made by machinery, you find nothing so good in design as you desire, and are resolved to make a carpet, not composed of a hundred repetitions of the same square, but whose design shall make it a work of art: and in the accomplishment of this we beg to offer two cautions. First, do not take any design in, or make up a design from, works in stone, or wood, or metal, and transfer that to your canvass, and think that you have at least secured a genuine Gothic design, and cannot be wrong so far in your work. Any artist will tell you that the treatment of a design must depend upon the material and mode in which it is to be executed: a design very suitable for tough oak, would be too fragile executed in brittle stone; and a design for either tough oak or brittle stone, very unsuitable for execution in malleable iron; and all of them too stiff and formal for the delicate feats which the needle ought to trace. In evidence of this, compare the crocketing of a canopy engraved on a monumental brass, or painted in a stained window, with actual crocketing executed in stone; or compare a stone chancel-screen with one executed in metal.

Again, as to the arrangement of your colours: the ancient artists did not get their rich effects of colour simply by using brilliant colours, but by arranging them according to certain principles; and there is no more common fault than this of mismanaging the colours in work which is intended to be Gothic; for, in truth, we civilised moderns have not the intuitive knowledge of the harmonious arrangement of these bright colours, which a half-naked Arab, or a still more barbarous South Sea Islander, has. We give here a few simple rules, which Mr. G. J. French (in his tract entitled *Hints on the Arrangement of Colour*, &c.) has deduced from a careful study of ancient works in polychrome, and which will be found very useful by the amateur designer, in every attempt at the arrangement of colour on Gothic principles.

1. To separate the permanent colours, red, blue, green, purple, ruby, violet, &c. from each other, by spaces or lines of *yellow*, *white*, or *black*.

2. To paint with brilliant colours on grounds of *yellow* (frequently gold),

white or *black*; or, if the ground was of any other colour, to use *yellow*, *white*, or *black* only for the ornamentation.

3. To combine two or more shades of red or of blue, green, purple, &c. &c., without the intervention of *yellow*, *white*, or *black*.

4. To place *yellow*, *white*, or *black* together, or upon each other, without reference to the law which appears to have regulated the arrangement of all other colours.

There are, of course, many principles besides these, requisite to be known for the production of a harmonious arrangement of colours; but the observance of these may save the amateur from many glaring faults, visible in a great majority of modern Gothic designs.

But, after all, the only safe course to pursue is to obtain a design for the work from an artist, or an amateur, who has made this branch of Gothic art an especial study:—"*this branch of Gothic art*"—for one of the great faults in the designs of modern Gothic furniture and decoration is, that Gothic architecture has so much monopolised the attention of our revivalists, that the forms of architectural detail have been improperly introduced into work for which they are quite unsuitable.

Embroidery.

But EMBROIDERY is the true female art; which we may trace from the "wise-hearted" women of Israel, through the heroes' wives of the Trojan war, and the noble matrons of Rome, through our own Saxon fore-mothers, and the Norman ladies, and all our old English matrons, down to the noble dames of the time of Elizabeth, who furnished whole palaces with the works of the busy needles of themselves and their bower-maidens. It is again coming into fashion in England, and most deservedly so; for, with some aid perhaps from the artist in the general design, it is here that woman's own implement, the needle, can disport itself in a hundred delicate fancies and womanly imaginings, and the result shall be a work of art, which no machine could produce. What the pencil and palette are to the artist, the pen and ink to the writer,* the needle, and silk, and gold "passing," may be to the gentlewoman. There are works embroidery of the fourth century still in existence, and still preserved with as much care as a painting of a great master; there never will be a piece of coarse mechanical German worsted-work which will be worth preserving a day, when its present use has passed.

Two manuals on the subject have been published, which we can recommend to those who desire to know more of this beautiful art; one entitled *Church Needlework*, with practical remarks on its arrangement and preparation, by Miss Lambert, authoress of the "Handbook of Needlework," published by Mr. Murray, of Albemarle-street; the other, *English*

* Fuller says: "Whilst monks were engaged with their *pens*, nuns with their *needles* wrote histories also; that of Christ his passion for their altar clothes, and other Scripture- (and more legendary-) histories, in hangings to adorn their houses."

Mediæval Embroidery, with a practical chapter, by a Lady, published by Mr. Parker, of Oxford. In both these works will be found ample directions for the practical part of the work, and some examples of old embroidery works as hints for imitation; and any one who will take up the subject zealously may very soon collect a large number of ancient examples of works, both of those actually existing, and of representations of others in illuminated MSS. &c., which, in the hands of the skilful needlewoman, will furnish an inexhaustible store of designs for reproduction, or, still better, of authorities for aid in original design.*

It is not part of our plan to enter into the details of the subject, but we may indicate briefly the mode of operation. The principal portions of old needlework were never worked upon the material itself, whether silk or velvet, but were done separately, upon a coarse kind of unbleached linen, and then attached to the ground; with various devices, of packing with wool and the like, for throwing portions of the design into effective relief. Gold thread, called "passing" or "tambour," floss silk, and twisted silk, are the materials employed, with the addition of spangles, beads, and jewels in rich work. The flowers or devices, thus separately worked, are afterwards attached to the ground of silk or velvet, and scrolls and tendrils of gold and silken thread are then added, which take off any appearance of stiffness, and connect the applied device more thoroughly with its ground.

Even from this brief description, we think it will be easily seen that a robe or hanging, or altar-covering, or cushion, or pulpit-cloth, may be produced in less time, with not much greater cost, with less of mechanical drudgery in the making, than an ordinary piece of "wool work;" and that the work will be infinitely more pleasurable, since it will bring the invention and taste more into play; and the result will be of infinitely more value.

Clerical Vestments.

In order to give a complete and satisfactory sketch of this subject, the vestments of the clergy in the Reformed Church, it will be necessary, first, briefly to enumerate those of the unreformed Church of England, and then to show the changes which were introduced at the time of the Reformation, and at several subsequent periods, up to the present time.

We need not dwell upon the robes of the lower orders of the ministry of the unreformed Church; they were clothed in surplice, or albe, or gown, just as we clothe singing men and boys, and parish clerks, and beadles, in surplices and gowns, to distinguish them as office-bearers in the Church.

* The 14th vol., No. 5, of M. de Caumont's *Bulletin Monumental* contains descriptions and woodcuts of some very interesting early examples of embroidery: many valuable hints for designs may be gathered from the descriptions of the vestments and hangings of the religious houses throughout Dugdale's *Monasticon;* and from the *Church of our Fathers* by Dr. Rock. The illuminations in MSS. will furnish other valuable authorities. More actual examples of embroidery still exist in England than is commonly imagined; and on the Continent a still greater abundance.

The vestments of the deacon consisted of the *surplice* (in choir), or the *albe* when serving at the altar; over the left shoulder was worn the *stole*, and over the left arm the *maniple*, and over all was worn the *tunic** or *dalmatic*.

The priest wore the *cassock;* over that the *surplice* or the *albe;* the *stole* and *maniple;* the *cope* in procession, or the *chasuble* and *amice*, at the mass. If the priest were a canon, he wore the amys (a furred cape and hood) and a cap in Choir; and sometimes rectors of churches wore the same insignia.

The bishop wore the robes of the inferior orders, viz. cassock, *rochet* (a variety of the surplice), stole, maniple, dalmatic, cope, or chasuble and amice, and, in addition, *sandals*, *gloves* and *ring*, and a *mitre*, and bore a *pastoral staff* with a crook head. An archbishop wore the *pall* over his chasuble, and the head of his pastoral staff was cruciform.

It is worth while to pause and note the somewhat curious fact, that none of these vestments were originally invented as ecclesiastical robes, appropriated to the clergy: they appear nearly all to have been originally pieces of ordinary costume, worn alike by clergy and laity; then retained by the clergy in the ministrations of the Church, after they had ceased to be worn by other people;† and then they came to be esteemed sacerdotal garments, and some of them were modified in shape, and symbolical meanings were given to them.

The *albe*, of which the *surplice* is only a variety introduced about the eleventh century, was the ordinary long robe of the Roman Empire; the strip of cloth called an orarium, which the Romans laid over their shoulders when engaged in offering sacrifice, was the origin of the *stole;* the *maniple* was at first only a napkin for use, before it became changed into an ornament; the *tunic* or *dalmatic* was a common civil tunic; the *cope* was the common cloak with a hood, and was worn by laity as well as clergy, in the Saxon times; the *chasuble* also was worn commonly by Saxon laymen, and is still, under the name of Poncho, worn in Spain and Spanish America, whence it has recently been re-introduced among ourselves. The *amice* was the ordinary hood; the *mitre*, at first an ordinary head-dress, perhaps became an episcopal distinction from the bishop keeping his head covered as a mark of his dignity; and even the *pall* itself was a relic of the toga, with which the Bishop of Rome conferred the dignity of Roman citizenship upon those whom he delighted to honour,‡ before it became an ordinary distinction of a Patriarch; and so, in modern times, the *bands* which clergymen and lawyers now wear are the curtailed descendants of the

* Strictly, the tunic should be longer and more scanty than the dalmatic, and appropriated to the sub-deacon; but according to present usage throughout the Roman communion, they are alike.

† This retention of obsolete fashions arose, probably, in the first place from the fact that rich robes were presented to churches, to be worn by the priests at their ministration; these robes first, from their splendour, and, next, from the associations connected with them —given, perhaps, by a monarch, and worn by sainted bishops; and, further, from their having been consecrated to the use of Divine service, were hardly likely to be laid aside because the cut of them had gone out of fashion: for the mind rather desiderates an air of venerable antiquity in things connected with solemn ceremonial observances, both religious and national.

‡ Dr. Rock.

falling band of the sixteenth and seventeenth centuries, and the black *gown* is hardly to be distinguished from that which was worn by the grave citizens of the same period; and the dignified clergy still wear the shovel hat, and the rest of the costume which was usual a century ago, but is now obsolete among the laity.*

The early Reformers seem to have made no alteration in the robes of the clergy: the earliest order on the subject is that of the 2nd Edward VI., which makes some very slight changes in the old vestments. This authoritative retention in the Church of England of so many of the old vestments, gave great offence to Calvin and Bucer, and the men of their tone of mind; and, in the endeavour to pacify and conciliate them, it was ordered in the 5th Edward VI., that vestments (*i. e.* chasubles), copes, and albes were not to be worn; but an archbishop or bishop was to be vested in a rochet, and a priest and deacon in a surplice. But by the Act of Uniformity (1 Eliz. c. 2), the Parliament thought fit to rescind this last order, and return to the original rule; and, in all subsequent alterations and revisions of the Prayer-book, that Rubric has been retained which orders that "the minister, at the time of the Communion, and at all other times in his ministration, shall use such ornaments in the church as were in use by the authority of Parliament in the 2nd Edward VI." The Puritans always resolutely opposed anything of splendour in the vestments of the clergy, as they did in the ornaments of the Church; and doubtless, in many instances, the Rubric was from the first disobeyed by men of this way of thinking; but, from incidental allusions in the writers of the period, and from other sources of information,† it is highly probable that the Rubric was very generally observed down to the great Rebellion, and again on the Restoration; and that it was only after the accession of William III., that the more sumptuous and beautiful of the clerical vestments fell into so general disuse. Though even yet, on great occasions, sufficient of the old costume is worn, to prove that the "full dress" of the clergy is still regulated by the 2nd Edward VI. For instance, the bishops appeared in copes and mitres, so late as the coronation of George III.; and copes have been continued at every coronation, down to that of her present Majesty.

The only existing authorities on the subject of costume are—First, the Rubric at the beginning of the Prayer-book, which upholds the authority of the 2nd Edward VI.: this Rubric was slightly altered from what it had before been, and put into the shape in which it now stands, and was sanctioned by authority of Parliament, on the Restoration of Charles II. by the Act of Uniformity; which act is the basis on which the

* This adherence to precedent is not peculiar to the robes of the clergy; we find the same feeling exhibited with reference to all other robes of state and office. The Sovereign (at the coronation) still wears robes which have their origin in very early times; the Knights of the Garter wear the costume of the end of the fifteenth century; the Heralds wear the tabard of still more remote fashion; judges and barristers, mayors, aldermen, and beadles, exhibit, in their official costume, instances of the universality of the same.

† The reader who is curious in such matters may refer to the interesting collection of authorities in the *Hierurgia Anglicana*. (Rivington, and Masters, London.)

Church of England, as the Established Church, rests: the "Concordat," as it were, of the Church of England. And, secondly, we have the Canons of 1603,* which in some particulars, are opposed to the 2nd Edward VI.† Thus, according to the latter authority, a priest at the Communion ought to wear an albe, and a vestment (chasuble) or cope; according to the former, he ought to wear a surplice, with sleeves, and the hood of his academical degree. And we must adduce as a third authority on the subject—a very illegal, but a very potent one — fashion, which is at present opposed to both the above authorities; for, according to the usual custom of the day, a priest at the Communion wears a cassock and girdle, a surplice and hood, and a scarf or stole, and bands.

Which of these two contradictory authorities—the Act of Uniformity, and the Rubric of 1662, on one side, or the Canons of 1603 on the other side—is to be obeyed, we must leave it to the ecclesiastical lawyer to decide; or how far, under the peculiar circumstances of our Church, the unwritten law of the general custom of the clergy, having the tacit consent and the example of the bishops, may be held to override the written law of Rubrics and Canons, we do not presume to decide.

It will be sufficient for our present plan to give a few notes on some of the vestments sanctioned by these various authorities of the Reformed Church, without determining which are to be considered obsolete.

The *Cassock* is a long coat, such as was in former times worn by both

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* Canon 24. "In all cathedral and collegiate churches, the Holy Communion shall be administered upon principal feast-days, sometimes by the bishop, if he be present, and sometimes by the dean, and sometimes by a canon or prebendary, the principal minister using a decent cope, and being assisted with the gospeller and epistler agreeably, according to the advertisements published anno 7 Eliz."

In *A Brotherly Persuasion to Unity*, by T. Sparke, D.D., 1607 A.D., we find that this order was universally obeyed. He says: "As for the cope appointed by the 24th Canon, we need not here trouble ourselves at all; for there is none that I know or hear of at such places that refuse therein to conform themselves."

Canon 25. Surplices and hoods to be worn in cathedral churches when there is no communion.

Canon 58. "Every minister saying the public prayers, or ministering the sacraments or other rites of the Church, shall wear a decent and comely surplice, with sleeves, to be provided at the charge of the parish. . . . Furthermore, such ministers as are graduates shall wear upon their surplices at such times such hoods as, by the orders of the universities, are agreeable to their degrees, which no minister shall wear (being no graduate) under pain of suspension. Notwithstanding, it shall be lawful for such ministers as are not graduates to wear upon their surplices, instead of hoods, some decent tippets, of black, so it be not silk."

† "And whensoever the bishop shall celebrate the Holy Communion in the church, or execute any other public ministration, he shall have upon him, beside his rochet, a surplice or albe, and a cope or vestment, and also his pastoral staff in his hand, or else borne or holden by his chaplain. Upon the day and at the time appointed for the ministration of the Holy Communion, the priest that shall execute the holy ministry shall put upon him the vesture appointed for that ministration, that is to say, a white albe, plain, with a vestment or cope. And, where there be many priests or deacons, then so many shall be ready to help the priest in the ministration as shall be requisite, and shall have upon them likewise the vestures appointed for their ministry; that is to say, albes with tunicles (dalmatics). . . . In the saying or singing of mattins and even-song, baptising and burying, the minister in parish churches, and chapels annexed to the same, shall use a surplice. And in all cathedral churches and colleges, the archdeacons, deacons, deans, provosts, masters, prebendaries, and fellows, being graduates, may use in the choir, besides their surplices, such hoods as pertaineth to their several degrees which they have taken in any university within this realm. But, in all other places, every minister shall be at liberty to use any surplice or no. It is also seemly that graduates, when they preach, should use such hoods as pertaineth to their several degrees."—2 Edw. VI. From first Prayer-book of Edw. VI.

clergy and laity; when the laity abandoned it for more convenient or more fashionable garments, it was still retained by the clergy. For the great body of the clergy its colour was always as it is now, black; but Doctors of Divinity wore it of scarlet.* In the Roman Church, Bishops wear the cassock of purple, Cardinals of scarlet, and the Pope of white.

No. 1.

The *Albe* was a long white dress, fitting more tightly about the person than a modern surplice, and with tight sleeves; it was frequently girded about the waist with a broad band or girdle, and in later times with a cord. We give here a representation of a deacon in an albe; and the albe may be seen beneath the upper vestments in the two figures of priests (Nos. 5 and 6) given below. In the Romish Church the albe had apparels (squares of cloth of gold, or embroidered work), two at the bottom in front and back, one on each wrist, sewed upon the garment: the 2nd Edward VI. orders that in the Reformed Church the albe should be worn plain.

The *Surplice* was a larger form of the albe, introduced about the eleventh century,† perhaps to allow more room for the furred garments which were then worn beneath it, whence its name "superpelliceum." Its use in the Roman Church was confined to the choir, the albe being always used in the Communion service. We give here a representation of its early form, from a MS. of the eleventh century.

No. 2.

Sometimes the surplice appears to have been very ample. Dr. Rock mentions an instance in which twenty yards of fine linen were left by will to make a surplice for the donor's parish church. Mr. French of Bolton, Lancashire, has produced a "circular surplice," "taken from representations in old illustrated MSS.," which is made after the fashion of an early chasuble: is very ample, and may be such as the twenty yards of fine linen were converted into.

In the Reformed Church, until recently, the surplice appears to have been short enough to show the cassock beneath it, and to have had a little ornamentation in needlework about the collar and the gathering of the folds at the neck. The brass of Sir William Dye, parson of Tattisfield, in Westerham Church, Kent, date 1567, exhibits him in a long cassock, and shorter surplice, as above described, and a scarf about his shoulders. In a print by Hollar, of a procession of the order of the garter, in Ashmole's *Order of the Garter* (copied in the *Hierurgia Anglicana*), in the time of Charles II., the cassock reaches to the feet, and shows the surplice beneath; in another print in the *Hierurgia*, copied from Herne's

* Dr. Rock's *Church of our Fathers*, Vol. II. p. 19. † Ibid. p. 4.

Domus Carthusiana, a priest is kneeling at a litany-desk, having on a short surplice, with sleeves wide, but only reaching to the middle of the forearm, with a little ornamental work round the bottom and the sleeves.

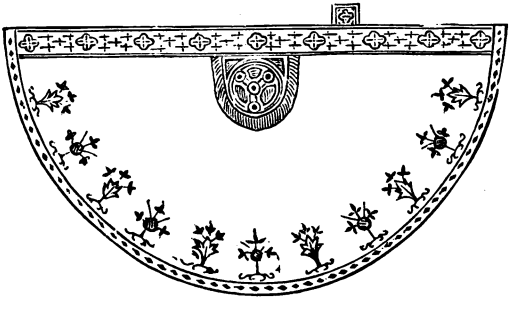
The *Maniple* does not appear to have ever been used in its Roman shape (as it is shown in the following illustrations of priestly robes) by the Reformed Church, though of course napkins have been used, as matters of convenience and decency.

The *Stole* is an ornament of the clerical costume, about which there is some considerable obscurity. We find no mention of it in the Reformed Church; and yet, as we have seen, a scarf (the usual modern form of the stole) is seen in the effigy of the parson of Tattisfield.* It is certain that now nearly every priest in the Church of England wears a long piece of black silk round his neck, after the manner of the old stole. Whether it be an unwarrantable assumption of the amys of the canon or rector, or of the scarf of the nobleman's chaplain, or whether it be a lineal descendant of the stole, is not perhaps sufficiently clear.† In the illustration which we have given of the old form of surplice, the stole is seen worn over the left shoulder and tied beneath the right arm, as it was worn by deacons at the administration of the Communion.

No. 3.

The *Dalmatic*, or *Tunic*, was made of silk or other like material, often embroidered, and with its lower border fringed. Its shape is shown in the accompanying woodcut.

The *Cope* was a full cloak, of rich material, silk, velvet, cloth of gold, &c., and of various colours; its shape, when spread out, was a half-circle, as is

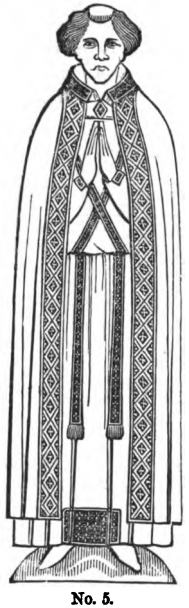


No. 4.

* It is possible that his scarf represents the amys of the cathedral costume, and that Sir W. Dye wears it as a rector, according to the custom already quoted on the authority of Dr. Rock.

† See Mr. G. J. French's interesting tract on the *Tippets of the Canons Ecclesiastical*, in which a good deal of curious learning is brought together which bears upon the subject.

shown in the accompanying cut. The centre of the straight side fits round the neck, and the ornamental fillet on that straight side forms the two ornamental borders in front, which are seen in the figure of a priest wearing a cope (No. 5). The little square ornament attached to the upper side of the cut (No. 4) is the *morse*, or clasp, with which the cope is fastened across the chest: seen *in situ* in the cut of a priest in cope (No. 5), which is from the monumental brass of Henry Marten, Rector of Yuxham, in Upwell Church, Norfolk.



No. 5.

The *Chasuble* was a garment made of silk, or some similar material, and was appropriated from early times (*i. e.* from about the sixth century) as the Eucharistic vestment.

It is clearly derived from the *pænula*, a garment which, about the time of Augustus, began to succeed the toga as the ordinary outer robe of a Roman citizen. It was in the sixth century that it went out of fashion again as a part of ordinary civil costume, but was still retained as an ecclesiastical robe. An early representation of it, as a part of a bishop's ceremonial costume, occurs in the frescoes in the choir of St. Vitalis's church, Ravenna,* where we see a patriarch of Ravenna, in crossed sandals, an albe, a stole with fringed and ornamented ends, and a chasuble, surmounted by the pall.

In its earliest shape it appears to have been a large circular piece of cloth, with a slit or an oblong hole in the centre, through which the head was placed, and the garment fell in full folds round the person. In later times it appears to have been cut to an elliptical shape, the longer ends falling before and behind. About the Norman period, it was a semicircle, folded in two, and the straight edges sewed together, leaving only an opening for the head. Still later, the back and front were cut to a point, in the shape of a pointed arch. And, recently, in the Roman Church, the sides have been almost entirely cut away; and it rather resembles a long narrow cloth, with a hole in the middle for the head. In its modern form it is stiff and ungraceful, however rich with embroidery and jewels: in its earlier forms it was a very picturesque robe. The annexed illustration, taken from a monumental brass of a priest of the latter part of the fourteenth century, exhibits the way in which it was worn.

In the middle ages it was adorned with a band of goldsmith's work or embroidery, which passed up the middle of the front and back, and round the shoulders. Sometimes the portion about the neck and shoulders was ornamented with embroidery; and very rarely we find an ornament

* Engraved in Dr. Rock's *Church of our Fathers*, Vol. I. p. 319.

of goldsmith's work and enamels or jewels upon the breast, which is called the *rationale*, and probably was derived from the breast-plate of the Jewish high priest.

This is the garment which is mentioned in the 2 Edw. VI., and in other modern documents, as the *Vestment*. Its use has been revived in several modern churches, English, Scotch, and Colonial, and many of our readers will remember the very beautiful one, which, with other ecclesiastical vestments of very excellent design and workmanship, was exhibited in the Great Exhibition by Messrs. Newton, Jones, and Willis, of Birmingham.

The *Rochet* is the episcopal surplice of fine linen (now of lawn); it dates from about the beginning of the thirteenth century.

The *Chimere* was originally, as Mr. Gilbert French has shown in his tract on the *Tippets of the Canons Ecclesiastical*, the amyss or almuce worn by canons —the portrait of Archbishop Parker in Lodge's portraits (copied in Mr. French's tract) exhibits it under this form; it has in modern times grown into a satin gown, which almost covers the surplice, and the lawn sleeves are now detached from the surplice, and, for convenience sake, appended to the chimere; it was not until the seventeenth century that the sleeves were gathered up and tied at the wrist.

No. 6.

The episcopal *Gloves* are still worn by some of our bishops, of lavender kid, with a deep gold fringe. The episcopal *Ring* is also worn by several of the Scotch bishops.

The *Mitre* and *Pastoral Staff* were, in the seventeenth and eighteenth centuries, frequently carried before the coffin at the funerals of the bishops, as the insignia of their office; mitres were actually worn at the coronation of George III.; we have no mention of the actual use of the staff later than temp. Charles I. Archbishop Harsnet, who died A.D. 1631, is represented in his monumental brass in albe and cope, and mitre, and bears his pastoral staff in one hand, and the Bible in the other. The mitre, with the modern robes, is represented in the monumental effigies of Hacket at Lichfield, 1713, and of Archbishop Sterne 1683, Dolben 1686, Lamplough (with crosier also) 1691, Sharp 1713, all at York Cathedral—they are engraved in Drake's *Eburacum*;* and the mitre and staff appear in the effigy of Archbishop Sheldon, 1677, in Croydon Church.

The use of the pastoral staff has been revived in one or two instances in

* *Hierurgia Anglicana.*

the Colonial Churches. The *Instrumenta Ecclesiastica*, Part VI., Second Series, give a drawing of a beautiful one, having an ebony stem and an ivory crook, mounted with *silver* gilt, which is now used by one of the colonial bishops.

Coverings of the Lord's Table.

The altars of the primitive Church seem to have been covered entirely with rich stuff or silk—occasionally embroidered with imagery, and even enriched with precious stones. At the time of the celebration of the Lord's Supper they were covered with another cloth, which for several centuries appears to have been indifferently of silk or of linen; after the end of the ninth century it was always of linen.

The later Greek and Roman Churches have introduced additions to the primitive practice. The present Rubric of the Roman Church requires three cloths (besides the corporal), two of which need only cover the top of the altar—the third hangs down to the floor at the ends, but not in front. The Greek Church places four small pieces of cloth, marked with the names of the four Evangelists, on the corners of the altar, and over these two cloths and a corporal.

We take, for special description of the way in which the drapery of a mediæval altar was managed, an instance from the style of the fourteenth century—the period when Gothic art was at its highest perfection, and the period which the great majority of our architects take as the starting-point of their inventions. We find in illuminated MSS. of this fourteenth century the same type continually. Take, for example, one in the MS. in the British Museum, marked Domitian A. 17, which is of the time of Richard II.; at folio 11, we find an altar, with its top covered with a white cloth which does not overhang the front or sides; the front displays two vestments; the under one, or antependium, reaching with its fringe a little more than half-way down the front, leaving the moulded base of the altar visible below it; upon this is a pall, which reaches with its fringe about one-fourth of the depth of the antependium. The pall is of blue, powdered with gold fleurs-de-lis; its fringe is green and white; the antependium is crimson, with a gold foliage pattern upon it; its fringe is also green and white; the altar itself is tinted lavender, to imitate, probably, the tint of the stone.

To these fourteenth-century altars, sometimes, instead of a painted triptych as a *reredos* to the altar, there was a hanging called a dossal,* of the same suit as the antependium; also the altar appears always to have been inclosed on each side with *curtains* (*see* Dom. A. 17, ff. 11, 148, 175, &c.); also a *canopy* was frequently suspended over the altar, under which hung the pyx in which the consecrated wafer was kept (*see* Harl. MS. 16,997, f. 195, &c.)

The *canopy* is usually small, conical in form, apparently formed of silk;

* A similar hanging, with the same name, was hung at the back of chairs of state.

and the pyx, in the shape of a dove, in which was contained the consecrated wafer which was reserved for the sick, is suspended beneath it. This little canopy is the mediæval representative of the larger canopy or catafalque, supported by four pillars, under which the Holy Table was placed in the early church, for its greater honour.

The *curtains* were hung on rods close to each end of the altar, but not in front, the rods being supported by slender ornamented pillars, frequently surmounted by a figure of an angel holding a taper. It is probable that at some period there was a curtain also in front, which was drawn until after the consecration, in correspondence with the custom of the Greek Church; and that when the front curtain was disused, that the consecration might be performed in the presence of the people, the side curtains were left as ornamental accessories to which the people had become accustomed. These side curtains also are not to be seen in some of the representations of altars of the latter part of the fifteenth century.

It is not quite clear how much of this arrangement the Reformers retained, or how much has the sanction of the Rubric which orders that all ornaments of the Church shall continue as they have done in times past. The pyx and its canopy were removed, or in some instances, perhaps, the pyx was removed, but the canopy allowed to remain as a relic of the primitive observance; it is certain that some of the Caroline divines restored the primitive canopy of honour over the table in a few instances. The frontal and superfrontal or dossal were certainly retained in many instances* during the time of Elizabeth, and were revived by the Caroline divines. And we may note here, that though the multiplying of cloths by the Roman Church might be useless and superstitious, yet the mere ornamental drapery of a mediæval altar has no connection with the Romish errors on this sacrament: so far from the drapery having anything to do with a sacrifice or an altar, it is that which converts the altar into a stone table, and presents the sacrifice as a feast.

The Advertisements of the 2nd Eliz. (A.D. 1560) order, "That they shall decently cover with carpet, silk, or other decent covering, and with a fair linen cloth (at the time of the ministration), the Communion Table." And next we come to the 82nd Canon of James I. (A.D. 1603) still in force, *i. e.*, or in such force as is consistent with the subsequent and contradictory enactment of the Act of Uniformity at the restoration of Charles II., that the ornaments of the Church should continue as in the 2nd Edward VI.

The Canon, however, has clearly been the general rule of modern practice; the Act of Uniformity may be against it; but the almost universal modern practice, sanctioned by the tacit approval of the bishops, is on its side. This Canon orders, that the Communion Table shall be "covered in time of divine service with a carpet of silk or other decent stuff, thought meet by the ordinary of the place, if any question be made of it." At that period (1603) floor carpets were still a rare luxury, and the rich carpets which were brought from the East were generally used

* See *Hierurgia Anglicana.*

as table-covers. It was probably the intention of the framers of the Canon to return to the primitive custom which we have above mentioned, of covering the Lord's Table with one covering of rich material at ordinary times, and one linen cloth at the time of the celebration; but it is quite clear that it was their intention that the Lord's Table should be apparelled with the sumptuousness which became a table dedicated to such a feast. Indeed, though the Church of England is careful to guard against superstition, and especially watchful against the return of errors only lately driven out, she is also careful against the opposite error of degrading the Holy Supper; she is careful to maintain its dignity as a sacrament; she teaches that Christ is really present in it to the faithful; and she bids those who partake of that feast not to sit, as at an ordinary table, but to kneel: the bread may be ordinary bread, to avoid superstition, but it must be of "the best and purest wheat bread which may conveniently be gotten:" the table is to be a Lord's Table, not an altar of sacrifice, but it is to be covered with (what was then) a rare and costly covering.

As instances of the way in which the Canon was undertood at the period of its promulgation, we may mention that St. Giles-in-the-Fields, London, had "a large Turkey carpet to spread on week days over the table," presented by the Duchess of Dudley, who died 1640;* and in 1608 the churchwardens' accounts of St. Margaret's, Westminster, record that they "bought a cloth of gold, and a cushion, for the Communion Table." † Lichfield Cathedral, in 1634, had a covering of cloth of gold for the Communion Table. ‡

In discussing the vesting of our own Communion Tables, we will first pause for a moment upon the reredos.

The dossal, or super-frontal, or *reredos*, was sometimes a piece of stone sculpture; sometimes wooden tabernacle-work; sometimes a hanging, which was always of the same suit with the antependium. Some such enrichment of the central portion of the east wall of the chancel, so as to form a background for the table, has always been usual in our modern churches, *i. e.* in such of them as have had any care at all bestowed upon their decoration: it is in this position that the paintings have usually been placed, with which many of our town churches have been adorned; and frequently we find an ornamental panelling of wood, or a composition of bad upholstery painted upon the wall, to form an "altar-piece;" and frequently the eye of Providence, or the Hebrew name of God inscribed within a triangle and surrounded by rays, or the Communion-cup, or texts of Scripture, are painted in ornamental compartments, to form a reredos to the Holy Table.

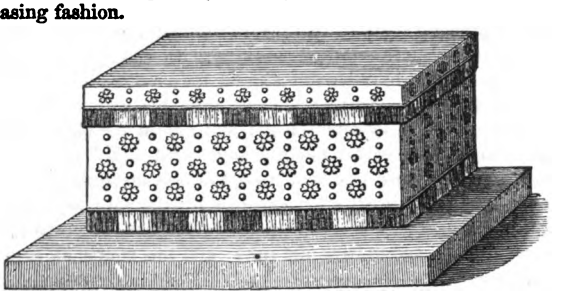
It is desirable that this custom should be continued, only of course in better taste. The reredos may be a piece of carving in wood or stone; or a painting; or it may be a richer compartment of wall decoration; or a richer breadth of hangings. Several old churches have for the reredos a representation of the Last Supper carved in bas relief in stone.§ A very

* See *Hierurgia Anglicana*, p. 27. † Ibid, p. 27. ‡ Ibid. p. 35.

§ Engraved in the plates of the Oxford Glossary.

beautiful example of a wooden reredos in three canopied compartments, with paintings in each, is represented in the fourteenth-century MS. Domitian A. 17, f. 175; and many triptychs which formed altar paintings still exist: many of the finest paintings of the great masters were painted for this purpose. Hangings suitable for this position have already been mentioned under the head of "Wall Hangings," and glanced at in the subject of "Embroidery."

To come more especially to the coverings of the table itself, may we use *two cloths* of different colours, after the mediæval fashion? The Gothic artist delighted in this combination of different colours; we find it constantly, not only in altar draperies, but in the arrangements of hangings over walls, balconies, &c.; in the tester and dossal of state chairs and beds; in the two cushions which were constantly used for the seats of chairs, and for the pillows of beds and couches, and placed for seats upon the floor, &c.; and there can be no doubt that in a church richly adorned with colour it would add to the richness of effect of this, which should be the richest portion of the building. And since in the mediæval altar this arrangement appears to have been introduced solely for the sake of effect, there does not appear *primâ facie* any objection to the reintroduction of the pleasing fashion.



The Act of Uniformity and the Rubric may perhaps sanction it;* but since the 84th Canon has been universally received in modern times as the Church's rule on this subject, and since in these days there is much jealousy on little unimportant matters of this kind, it is probable that the Canon will, for the present, be generally accepted as the guide; and we shall practically decide now, in the majority of cases, for a single "carpet of silk or other decent† stuff.'

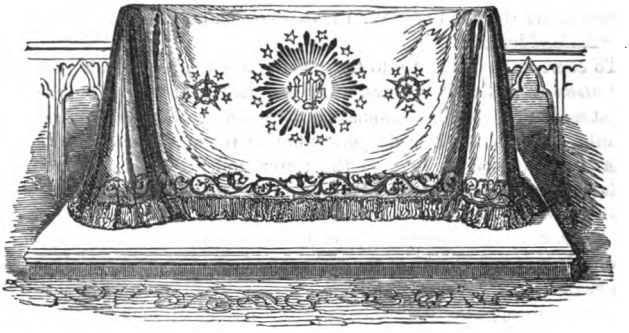
Next, of what *shape* shall our single cloth be?

We believe that it is entirely opposed to the feeling of Gothic art to

* *See note at end of chapter*, p. 79.

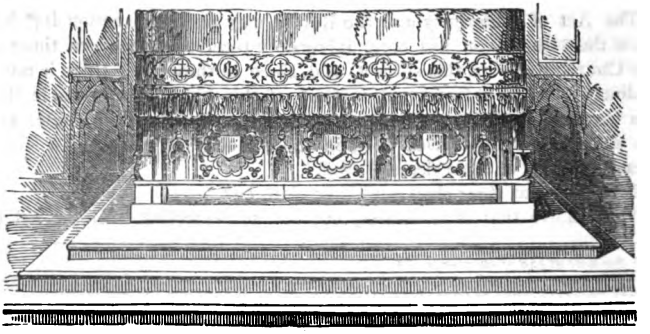
† This word "decent" occurs several times as a descriptive epithet of church furniture; it may be worth while to pause for a moment upon it. It certainly has not the force which it would now have in ordinary colloquial language: for now to describe a table as a decent table would be rather an epithet of disparagement, meaning only tolerably handsome, so-so. The Canons clearly borrow the phrase from the 1 Corinthians, xiv. 40, "Let all things be done *decently* and in order," where the original word is εὐσχημόνως, handsomely, gracefully, in a beautiful shape or way, becomingly (= decently, *deceo*). A carpet of silk or other decent stuff means, then, of silk or other handsome or becoming stuff; becoming, that is, the use to which it subserves.

throw a loose drapery over a table. The mediæval artists thoroughly appreciated—no one more so—the beauty of graceful folds of drapery, witness the exquisite draperies of their figures; but the small piece of rich material which would form a cover for the Communion Table will



never fall into graceful forms; it will always stand out in stiff, angular, and most unpleasing shapes. We have given here, in proof of this assertion, a woodcut of an altar-cloth of this kind, with which the manufacturer has taken much pains, in order to make the corner folds fall as gracefully as possible; and, as we borrow the cut from his own catalogue, it is certainly not unfavourably represented; and indeed the object is perhaps attained as far as is possible; but the ungraceful fall of the folds at the corners will still, we imagine, be offensive to every tasteful eye.

The mediæval artist in all such cases—not only with an altar, but in every similar case—fitted the drapery to its position, by cutting out the superfluous corners, and uniting the sides: and this course we recommend without hesitation.



We then have to consider whether this cover shall reach to the bottom of the table, so as to conceal it entirely, or shall be only of such a depth as will show part of the table beneath it.

Perhaps the idea of a table would be better retained by not concealing the whole of it, but by treating the cover in the way represented in the last illustration on the preceding page, which is certainly more like an ordinary table-cloth than the more usual modern form of the altar-cloth, and has a better appearance. It has also this advantage, that, by leaving part of the table visible, it insures that the table itself shall be a "decent" table, and not such a ricketty worm-eaten thing as we too often find used for this purpose.

As for the *material* which we are now to substitute for the "carpet of silk," which formed the rich table-cover of the time in which the Canon was published:—the ordinary modern material is either good broad cloth or rich velvet; both good and handsome materials, and in accordance with the spirit, though not with the letter, of the Canon. And both these materials may very well be retained, for both are susceptible of treatment which will make them harmonise with the other Gothic details and furniture of the church.

At the same time we would direct attention to the other fabrics of mediæval design and character which are being introduced, at present more especially perhaps for domestic uses—damasked silks, with a gold pattern on crimson, silver on blue, &c.—which perhaps more nearly resemble the "carpet of silk" of the Canon, and which are more in accordance with Gothic taste, than the rich, but somewhat heavy and sombre velvet.

The usual modern *colour* for the table covering is red. We have no evidence when this colour became so universally adopted. It was not the colour which the Romish Church used as appropriate to the Sunday festival. Probably the reason for its adoption was the same which has caused the almost universal adoption of the rich Tent for Communion-wine, that it forms so apt and natural a symbol of the blood of Christ.*

This covering—whether of cloth or velvet—has for many years been usually ornamented with a *monogram*—generally the IHS, surrounded by a wreath or by rays; and with an *edging* of gold lace; and with *fringe*.

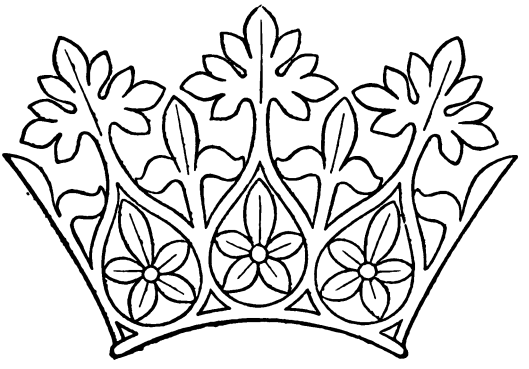
Bearing in mind what has been said under the head of the "Lord's Table," that it was clearly intended, when not in actual use at the celebration, to stand on the raised dais of the chancel as a kind of symbol of the Sacrament of the Lord's Supper; it is clear that the usual ornamentation with the *monogram* of the name of Christ, is significant and appropriate. Perhaps the Canon did not contemplate any such symbol upon its "carpet of decent stuff," because then possibly some of the "weaker brethren" might have had fantastical scruples about it; but now no such objection exists; and the fact that it was so universally introduced, long before the present mediæval revival began, is proof that the great divines of the last and preceding centuries saw no objection to the careful use

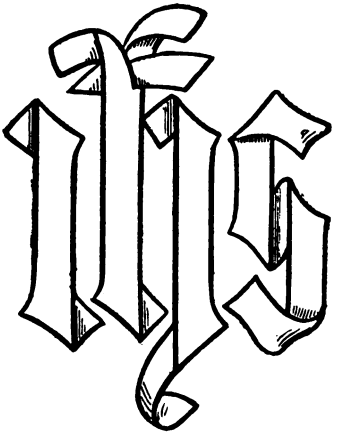
* Among the symbolists of the middle ages red was symbolical of the Passion of our Lord.

of such symbols, and that we need not scruple to use them, with like caution and care against any recurrence of superstition.

We have only to suggest on the subject, by way of amendment, that the devices in use have frequently been very faulty in point of taste and beauty; the monograms in letters of a debased character—thus; and the cruciform devices of bad forms.

We subjoin one or two designs of monograms and cruciform devices; and an endless variety of others may be selected from old works. There are also other devices which





may properly be used in this position: any of the infinite variety of cruciform devices (but not a plain cross); the "Pelican in her piety," *i. e.* feeding

her young ones with the blood-drops from her own breast — a symbol of Him who shed his blood to feed a famishing world; the Holy Lamb; and many other devices, are suitable for such a position. These devices should, of course, be embroidered; and we would here repeat the hint

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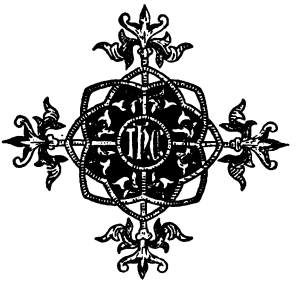

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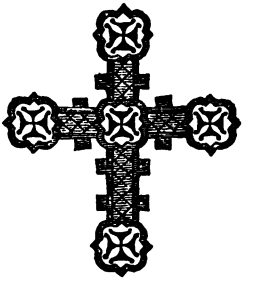
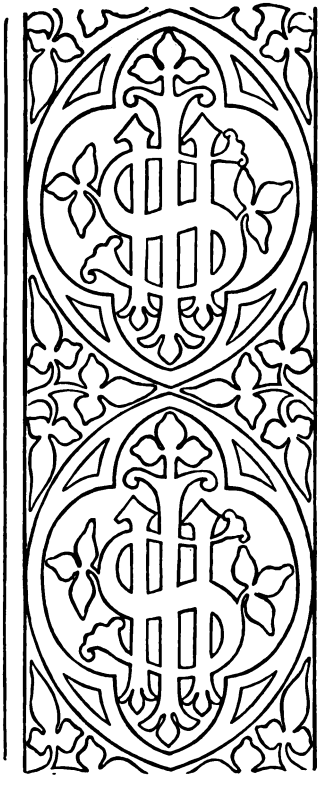


(No. 5.)

which is given under the head of "Embroidery," that designs taken from wood, stone, metal, &c. are not always adapted for reproduction in embroidery: the golden thread may, and often should, luxuriate in delicacies and intricacies of ornamentation, which could not be executed with more stubborn material.

Of lace *borders* for the Communion-cloth and similar positions, we have some exceedingly beautiful examples before us, from the *répertoire* of Messrs. Burton and Co., late of Wigmore-street, which are not more costly, and far more beautiful than the usual border of gold lace. One has on a crimson ground a series of circles, within each circle a quatrefoil, and within that a floriated cross, the whole pattern being in gold colour. Another has a running pattern of vine foliage in gold, upon a crimson ground; a third has a very rich scroll pattern of passion flower, in crimson, white, and green, upon a gold-coloured ground; and several other patterns lie before us, whose descriptions however would perhaps hardly convey any definite idea to the reader. These borders are made entirely of silk; the colours are very correctly arranged, and the fabrics are exceedingly rich and beautiful in effect. We are enabled to give in the margin a woodcut of a border of similar character; but we must again leave it to the imagination of our readers, out of these mere outlines to create the beautiful and richly coloured design which they represent.



We strongly recommend these borders to the notice of those of our readers who are engaged in any work which requires the aid of such accessories.

It may, perhaps, be not unnecessary to note here that in mediæval *fringes*, unlike the modern ones, the different coloured threads of which the fringe is composed are not intermingled; in a mediæval fringe, the colours are arranged in separate masses—an inch or two of one colour, then an inch or two of the next, and so on. Fringes of this kind are now very commonly made, with generally a correct arrangement of the colours: the fringe for a heavy cloth should be rich and massive, especially the fringe to be attached to one of the ordinary heavy velvet cloths: the introduction of gold thread into such a fringe is a very great addition to its effect, without adding very materially to the cost.

Altar-coverings, with the whole cloth powdered with embroidery, have

also recently been introduced—it is unnecessary to say that their effect is very beautiful.

Of the *fair linen cloth* with which the table is to be covered at the time of the ministration, little need be said. Few persons would like to see a mere common table-cloth used for this purpose, and for years cloths have been fabricated on purpose, with a crossed sceptre and crosier in the corners, or a Communion-cup of bad shape in the centre, or some similar device, instead of the ordinary domestic patterns; we would merely suggest that, in purchasing a new one, it should be damasked with the more correct designs which are now introduced in cloths manufactured for this purpose. A similar remark will apply to the fair linen cloth with which the remnants of the consecrated elements are to be covered after the distribution. We give here a representation of one of the new fabrics in use for this purpose.

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* *Note referred to at* p. 73.—It must be remembered, however, that this fashion of contrasting hangings does not appear to have obtained in the latter part of the fifteenth century. Several altars are represented in the book *Der Weiss Kunig*, which is of that date. The majority have no frontal at all, only a pall, which reaches about half-way down the front of the altar: one at pl. 9, has an embroidered frontal. Some notes on the furniture and arrangements of the altars in this very interesting work will serve to illustrate several points in the present inquiry, and will interest many of our readers. Pl. 8 is a marriage scene, the Pope officiating: the "altar-piece" is a painting of a pietà in a classical frame-work; the front of the altar is concealed by the figures; two lighted candles on the altar (no super-altar); the chalice standing upon the corporal.

Pl. 9.—Pope administering the Eucharist to a king and queen: altar has embroidered and fringed frontal as well as pall, besides two large lighted candles; two smaller candlesticks upon the altar bear each three small lighted tapers; service-book rests on a small sloping stand upon the altar; reredos has a painting—Virgin and Child with SS. Peter and Paul standing one on each side; and beneath this painting another subject, which appears to be sculptured in low relief, in a shallow long panel, but it is half hidden by the taper-sticks, &c.

Pl. 10.—Reredos—a painting of the Resurrection in classical frame; altar vested in pall; two lighted candles upon altar; the chalice standing upon corporal; and a book on sloping desk.

Pl. 16.—A funeral altar and ornaments upon it as in pl. 10; but here the dossal is a hanging, with a cross and a shield of arms at the intersection of the limbs, to match the bier-cloth.

Pl. 53.—Altar vested in pall, which has two large crosses marked on its corners; a small cloth (corporal ?), with one side fringed, is laid upon the pall so that the fringed side hangs over the front of the altar; two lighted candles; reredos, a triptych, Virgin and Child in centre, and a saint on each wing; a long shallow niche beneath the painting as in pl. 9, in which there appear to stand some vessels, one of which is perhaps a pyx; a semicircular curtain on a rod surrounds the back and sides of the altar.

Pl. 69.—Funeral scene: altar with fringed pall; two candles and chalice; dossal is a hanging with a cross and two shields beneath its transverse arms.

Pl. 163.—An altar vested in pall; embroidered hanging suspended from a classical cornice for a dossal; altar crowded with plate; including two huge candlesticks, a large pyx with cover of pyramidal tabernacle-work, a hand of benediction on a stand, &c. &c.

Pl. 201.—Altar in fringed pall, four lighted candles upon it, and book on sloping desk; reredos a hanging with a cross having a shield at the intersection, and a half-length figure of the Saviour; below two side-altars are shown, which have similar dossals, with the omission of the figure.

Pl. 225.—Altar vested on pall; reredos, a triptych, Crucifixion in centre, a saint on each wing; two candles, chalice, cruet, and book-desk.

Pl. 237.—Altar vested in short-fringed pall; altar-piece a very good half-length Virgin and Child; two candles, and no other furniture upon the altar.

Metal Work.

Church Plate.

HALICES were anciently of the same material and form as the drinking-cups in ordinary use; we can imagine to ourselves that when the church wanted a cup for the Holy Communion, or if the existing cup appeared unworthy of its purpose, the great man of the congregation or the parish, gave the choicest of his own cups, and dedicated it to that use. They were not always of the precious metals; in poor churches, in very early times, they were allowed to be of base metal, or of glass, bone, or even wood.* When rare foreign materials were fashionable for drinking-cups, we sometimes find the Communion-chalice of the same materials—agate, crystal, ivory, and cocoa-nut, mounted in precious metals. Frequently these vessels were splendidly adorned with precious stones.

The Reformation made little, if any, change in Communion-vessels then in use; the almost universal absence of ancient plate now in our churches is owing to the circumstance that it was seized during the Commonwealth, when our churches, with their furniture, fell into the hands of the schismatics. The modern Communion-vessels consist of the chalice, paten, flagon, and offertory basin; where a church possesses more vessels than are actually needed for the administration, they are all usually displayed upon the altar at the time of the Communion; and very properly so; when we give a feast to our friends we enrich our tables and side-boards with the display of our costly plate; especially if any of it has been the gift of friends—as most of the Communion-plate of our churches is the gift of the friends of the Lord—it would be a slight to our friend's gift not to display it.

The offertory-basin is usually displayed upon the Lord's Table on every Sunday. Of course the fashion arose from its being required every Sunday for use, when people used to believe it a proper part of worship to offer of their substance for pious uses; where it is not now required for use, it may very well be retained as a protest against the neglect of that laudable custom.

We shall all desire that the Communion-vessels be of the precious metals, and that they be rich and costly; the Lord's Table ought not to be furnished for His banquet with worse vessels than we grace our own tables

* The reader who desires more particular information on the subject, may consult a paper in the *Archæological Journal*, Vol. III. p. 129, and the works on the subject by Mr. Shaw, (Church plate) or the Rev. A. Smith, (College plate); and the inventories of church plate preserved in the *Monasticon:* and especially Pugin's *Glossary of Ecclesiastical Ornament.*

with: indeed, if we believe with St. Paul that that cup is the Communion of the Blood of Christ; if we are to apply what our Lord says in the sixth chapter of St. John—as the Church of England declares that we are—to the Sacrament of the Lord's Supper, we shall all agree, without any tendency to Romish error on this subject, that the most precious things of earth are not too precious for the use of the ministration of that Supper.

We set out then with the idea that the plate with which we grace our own tables at a banquet, is to be in some respects the standard by which we are to guide ourselves in providing plate for what the Homily calls the Banquet of the Lord; viz., that the plate for this use ought to be more precious than that out of which we take our common feasts.

We might, if space would permit, dwell upon the neglect into which, for the last two hundred years or more, works of fine art, in the precious metals, have suffered in public appreciation. The tide of fashion, however, is already turning; and, as beautiful workmanship in chasing, and embossing, and enamel, is again introduced into our domestic vessels, it ought also again to grace our church vessels. Some very beautiful specimens of church plate were exhibited in the Great Exhibition, which proved that our church plate has been taken up by artists, who, with a due measure of the patronage without which, when his materials are so costly, the artist's hands are tied, will speedily raise it to a high standard of excellence. Mr. Keith obtained a medal for a case of plate, which has been engraved in Part VI. of the *Instrumenta Ecclesiastica*, 2nd series, among which some of the patens, chased and enriched with enamel, and several chalices, enamelled and jewelled, were especially noticeable. The Messrs. Skidmore, of Coventry, had also some very beautiful church plate—a chalice, of elegant shape, enriched with delicate blue enamel; a two-handled chalice, enriched with niello; and offertory-basins, with jewels and enamels set in the rim.

Many of the modern *Chalices* are made after the model of the fifteenth-century priest's chalice. We venture to think that better models might be chosen. The mediæval Communion-chalice was intended to contain a very small portion of liquid, but yet to be a vessel of conspicuous size; consequently the bowl is small and shallow, in proportion to the foot and stem. There was a propriety of symbolical expression in this marked smallness of the bowl; but in reproducing such a chalice on a larger scale, so that the bowl may be capacious enough for our use, the whole cup is magnified to a gigantic size, and the stem and knop become of a size which is inconvenient to the grasp.

The cup for the congregation, in the times before the laity were deprived of their privilege, was much larger than the mediæval chalice, and frequently had two handles, and probably more resembled the large loving-cups and wassail bowls of the middle ages, which were intended for the participation of a large company. For in those times not only was the number of communicants about ten times as large as in these, in proportion to the number of the congregation; but it was the custom then (and was so in the Reformed Church, until the time of James I., or later,) for the communicants to drink, and not merely to taste, of the cup.

It is true that we do not need such large Communion cups, first, because of the small number of communicants with us, and of the usual fashion of partaking; and second, because the ease with which the cup can (and according to our ritual may) be filled from the flagon, will make it unnecessary to have the communion-cup of a larger size than is convenient to the grasp, even when the number of our communicants has again become as great as it ought to be.

Still the shallow bowl, in the type of chalice which has frequently been chosen of late as a model, is so markedly and intentionally smaller in proportion to the stem than the ordinary drinking-cups of the same period, as to convey clearly the idea that it is only to be partaken of by very few persons; and this is certainly an idea which we wish by all means to avoid expressing.

We give here three examples of modern cups of very excellent design, but all of them, as it appears to us, somewhat open to the objection which we have just mentioned.

We venture to suggest the ordinary drinking-cups of the thirteenth, fourteenth, and fifteenth centuries, and many of those of the sixteenth, as supplying better models than the mediæval chalice for our Communion-chalices. Existing examples of these are not wanting, and representations of them abound in the Illuminated MSS.

The paten appears frequently to have been used as a cover for the chalice, and is now sometimes made that it may be so used; but it is contrary to our modern ideas of propriety and reverence to place a plate over a cup, as a make-shift cover. There are, however, instances both before and after the Reformation, of a distinct cover to the chalice; and experience has, Sunday after Sunday, so convinced us of the desirableness of some means of preventing accidental impurities from getting into the Communion-cup, or of some means of removing them, or of both, that we shall venture to suggest the propriety of introducing into more general use some kind of cover to the cup.

The ordinary fourteenth century drinking-cup has an elegant conical

cover;* and the chalice of the same period also appears sometimes (as was natural) to have had a similar cover.† We could hardly find a more beautiful model for a chalice and cover. A very beautiful Communion-cup at Westerham Church, Kent, which is probably of sixteenth-century date, has a cover surmounted by an armed figure.

A veil or covering of linen or silk, such as is represented in the accompanying cut, is sometimes used for the purpose for which we have here suggested a cover.

If a spoon be introduced for the removal of accidental impurities, no one would desire that it should be of the common domestic fashion. One of the old "'Postle spoons," which used to be given as christening presents, and of which numbers still exist, might be applied to the purpose. Some of the manufacturers of church plate make spoons of suitable forms.

The *Paten* used anciently to be made of the same materials as the chalice: (for curious information upon this subject, see Pugin's *Glossary of Eccl. Ornament, sub voce.*) Our Church gives no special direction on the subject: the precious metals, silver, silver-gilt, and gold, are the most usual and the most suitable materials. It is simply a shallow plate, but it is susceptible of considerable beauty, both in its form and its surface ornamentation; the superstitious scrupulousness of the modern Romish Church will not suffer any engraving upon its inner face. Ancient patens, however, are sometimes engraved with some appropriate device; and there seems no valid reason why ours should not be similarly adorned.

Some ancient examples exist in the Treasury of York Minster, and are engraved in the *Archæological Journal*, Vol. III., p. 137, and No. 20, p. 331. Many other ancient examples exist, choice specimens of which will be found represented in the works on the subject already mentioned, and in Mr. Digby Wyatt's splendid volume of Church Plate, and in some of the foreign works on the same subjects.

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* See *Roman d'Alexandre, passim*, in Bodleian, Oxford.

† See an instance of a semicircular cover in Royal MS., 15 D. 3, f. 180.

The *Flagon* is to hold the reserve of consecrated wine above what the cup will contain, so as to obviate the necessity for a cup of inconvenient size, or a plurality of cups. Since the Communion-wine is to be consecrated in it, it should be of the same precious material as the other

Communion-vessels, and naturally should be *en suite* with them in fashion. The fashion in very common use, which resembles a tankard, is very ungraceful; some flagons of modern-mediæval design, which have long spouts like coffee-pots, are not much more satisfactory in the associations which they suggest; probably some of the claret-jugs, which our art-manufacturers have produced, will furnish more suitable types; and valuable hints may be derived from the representations in those inexhaustible store-houses of elegant art-design, the mediæval MSS. The flagon should have a lid, for the same reasons which have already been mentioned in speaking of a cover for the chalice.

The *Alms-basin* is sometimes a bowl of silver, than which nothing can be more suitable; and it is a vessel susceptible of much elegance of form, and giving ample space for ornamental engraving or embossing. The old shallow embossed bowls of brass, or latten, which are frequently to be met with, and, indeed, are still in use for ewers in some places on the Continent, have been frequently applied of late years as alms-basins.

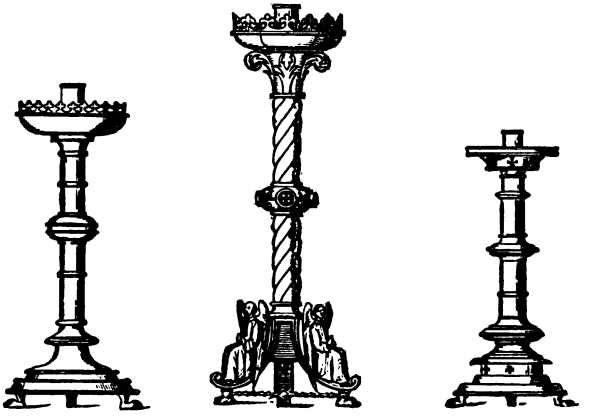
At the meeting of the Archæological Institute, on June 1, 1849, Mr. Octavius Morgan, M.P., exhibited a collection of these dishes in bright yellow metal, several of which were ornamented with sacred devices and inscriptions; on one was the Annunciation, on others are found Adam and Eve, St. George, the Grapes of Eshcol, the Paschal Lamb, &c. "The northern antiquary Sjöborg, who has written much on the subject, calls them baptismal dishes or alms dishes."* We would hint to our readers that forgeries of these vessels are not uncommon.

* *Archæological Journal*, No. 23, p. 295.

Altar-Lights.

It was a custom in the Primitive Church to burn lights during the public service, "to signify to the people (according to Dr. Donne) that God, the Father of Lights, was otherwise present in that place than in any other." Candlesticks do not, however, appear to have been placed upon the altar until the tenth century, but to have been arranged around it; usually there were only two candlesticks upon the altar, but there were others ranged around it, and a lamp was kept constantly burning before the reserved Host in the pyx. Other tapers and lamps were burned before favourite shrines, and images, and the like. At the Reformation all these additional lights were banished, and only two wax-lights retained. "And shall suffer from henceforth no torches nor candles, tapers, or images of wax, to be set before any image or picture, but only two lights upon the high altar, before the Sacrament, which, for the signification that Christ is the very true light of the world, they shall suffer to remain still." (1st Edward VI. 1547.) The phrase "before the Sacrament" is somewhat ambiguous; perhaps it means that the candles were only lighted during the Communion Service and not at Morning Prayer.*

The use of the candlesticks, as part of the furniture of the Communion



* Pugin (*Glossary of Ecclesiastical Ornament*), says that two large candlesticks, called Elevation Candlesticks, stand on each side of the altar, which are lit immediately before the Consecration, and in some churches extinguished after the Elevation, in others left burning till after the Communion.

In the representations of altars which occur in *Der Weiss Kunig* (latter part of fifteenth century), we always find two lighted candles upon the altar, *e. g.* at plate 8, during a marriage service; at plate 10, during a confirmation; at plate 16, during a funeral, &c. At plate 9, which represents the administration of the Eucharist to a newly-married couple, there are, in addition to the two large lights, two smaller chandeliers, each bearing three small tapers, upon the altar.

Table, has been continued in cathedrals and royal and college chapels, and in some parish churches,* to the present day, under the authority of the Rubric which orders that such ornaments of the church shall be retained as were in use, by the authority of Parliament, in the 2nd Edward VI.

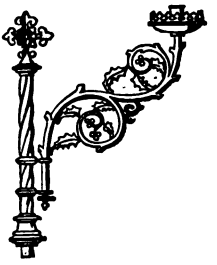
We give here three good examples of ancient candlesticks, which will serve well for the purpose of the altar-lights. They are usually made of the mixed metal called latten; but may be had of richer material. The second of the series is a very beautiful one; the wood-cut does not do it justice.

Corona, Standards, and Side-Lights.

The method of lighting a church effectually and handsomely was long a problem, which we have only perhaps just now satisfactorily solved. Our fast decreasing space will not permit us to discuss the subject so fully as it deserves. We must content ourselves with a few brief notes.

There are two modes of lighting—by candles, and by gas. A good deal of the unsatisfactoriness in our modern lighting of churches has arisen from endeavours to make gas look like wax tapers; because the mediæval builders had no gas, and our modern imitators had an idea that we were to eschew all the discoveries of modern science, and imitate mediæval works as slavishly as the Chinese tailor.

Now that we have fairly recognised the principle that the modern builder must avail himself of every modern discovery, some of our first designers have treated gas-lights in a way which is beginning to show us



that, instead of any injury to the effect of a Gothic building, they may be made, when properly handled, accessories of great beauty, for which the mediæval artist would have gladly given all his wax tapers and twinkling lamps.

There are then two distinct styles of design in church-lights; one for candles, the other for gas.

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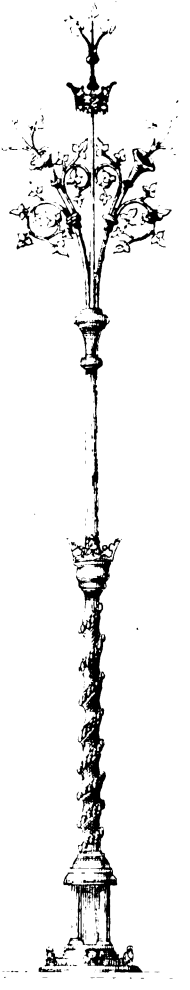
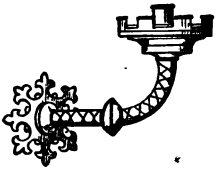
* For a list of authorities, see the *Hierurgia Anglicana*.

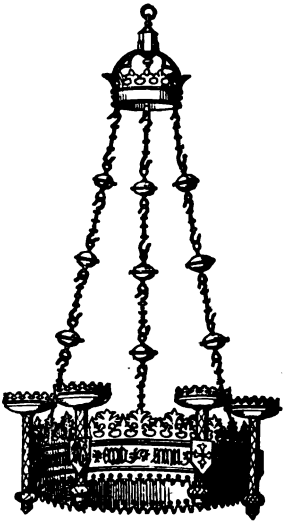


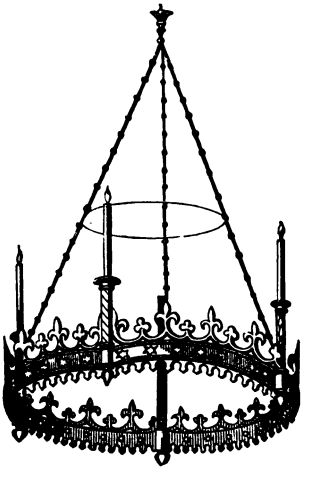
The distribution of the light to the various parts of the building is effected by side-lights affixed to the wall; by standards, fixed upon the bench-ends, or standing upon an independent pedestal; and by coronæ, or chandeliers as we commonly call them, suspended from above. Of side-lights we give here a couple of examples, and a light of the same character adapted as a pulpit-light.



The idea of a standard-light is a staff of wood or metal, of the requisite height, holding a socket at the top for the candle, and with a metal bowl beneath the socket, to catch the falling wax. The idea may be elaborated into a splendid pedestal, bearing a multiplicity of lights; but for an ordinary village church, the simple standard as we have described it, attached to the ends of the benches, is perhaps sufficiently elaborate, and has a simple quaintness whose effect is very pleasing.

We have before us some gas standards by Mr. Skidmore, of Coventry, a very successful artist in ecclesiastical metal-work. One is a giant light

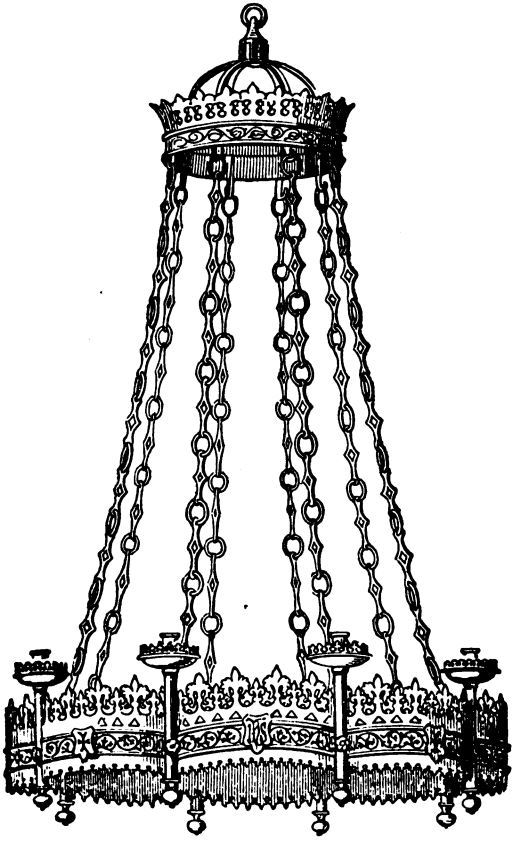




adapted to throw light upon the Bible-lettern, or for any similar position. A tall standard of brass is surmounted by a crown, out of which proceed four branches—the straight central continuation of the standard, surrounded by three curved ones; the branches are ornamented with sprigs of foliage, and each terminates in a crown, from which proceed three gas jets. Another smaller standard is fixed upon the end of a carved bench; a beautifully designed stem divides into three elegant branches,

bearing foliage, and each terminating in a flower, out of which three little jets of gas issue, like luminous stamens. The whole design, worked in brass, is very elegant.

The corona is a circlet of wood or metal bearing a number of tapers round its rim, and suspended from the roof: this mode of lighting a building is very ancient, and its retention still in our larger domestic rooms, and our halls of public assembly, is sufficient proof of its efficiency.



Coronas have sometimes two or three circles, one over the other, and diminishing in diameter, so as to form a pyramid of light, with exceedingly beautiful effect.*

* Many beautiful ancient examples of coronæ remain on the Continent: (Vide *Pugin's Glossary of Ecclesiastical Ornament*, sub voce.)

We give in pages 87 and 88, three examples of coronæ of one circle for candles, of various degrees of elaborateness.

It is more especially, perhaps, in these coronal and pyramidal arrangements of light, that gas will enable the artist to revel in novel and beautiful designs; he is no longer compelled to work his design out of dots of light, which are encumbered with a stick of wax (in candles), or a metal bowl (for oil) beneath each; he has now in his hands a light, whose necessary accompaniment is nothing but a thin stem of metal, such as the artist requires for the skeleton of his design; a light which, save that it must have this thin stem, is indefinitely plastic; it may be drawn out in long continuous lines of light, or dotted in ten thousand little jets, or flashed out in great masses of brilliant flame. This plasticity is one great characteristic of gas; and another is the invisibleness of its generation—its freedom, that is, from the incumbrance of a roll of wax, or a bowl of oil. To make a gas flame issue from a sham half-burnt candle, or from a pseudo oil-vase, is the same mistake as to make a screen of brass of the same design and substance as one of timber; and every design for a gas-light which does not bring into prominence those two characteristics—of facility of handling and invisibleness of generation—so as to make them sources of gratification to the beholder, will be a failure.

Tile-Pavements.

WE are confined within limits which preclude the possibility of our entering at any length into a description of the many hundreds of examples of ancient tiles which lie before us. We propose to confine ourselves to such a sketch of the antiquities of the subject as a "Church Restoration Committee," or a country Clergyman desirous of repaving a church, would desire to have, in order to avoid any violation of antiquarian propriety; and to such practical hints as may perhaps enable them to avoid some of the errors by which the effect of modern tile-pavements has so often been injured.

There can be little doubt that the decorative tile pavements of the middle ages were derived from the classical mosaic pavements, in which the pattern was produced by inlaying substances of various colours in stone or marble. In these northern countries nature did not supply varied marbles and rare stones, and the Gothic artist essayed a humble imitation of these in coloured clays, just as even the artist of southern Europe would sometimes use a piece of moulded clay in the midst of a rich design of mosaic-work, where the clay gave the colour which he required. The earliest examples, however, of inlaid tiles, which have hitherto been found in England, cannot be assigned to an earlier date than the thirteenth century.

The mode of manufacture appears to have been as follows: the tile of red clay, generally about four to six inches square, and one inch thick, was impressed on its upper surface with a stamp which bore an ornamental design; the hollow which this stamp left in the tile was filled up, in the more usual description of tile, with a whitish clay, giving the ornamental design in white on a red field. Generally the whole face of the tile was covered with a yellowish glaze, which was burnt on in the furnace. Of course, much of the success of the manufacture depended upon procuring two clays of the requisite colours, which would shrink equally in the drying and burning; if the white clay shrank too much, it would shrink away from the red intaglio at the edges, its surface would shrink beneath the level of the red clay, and the tile would be spoiled; if the white did not shrink so much as the red, then the white would rise above the level of the red, and probably, by its unequal expansion, force the whole tile into a curved shape. And these are among the points of manufacture which are to be attended to in the purchase of modern tiles; though, indeed, the principal modern makers have attained such proficiency in the manipulation of their art, that their tiles are superior in workmanship to the ancient ones.

The tile which we have described, with a yellow pattern on a red

ground, is the most usual kind of ornamental tile; but there are other varieties occasionally found. Sometimes the usual arrangement of the two colours is inverted, and we have a red device on a yellow ground. In another kind the stamp or mould is so made that it throws the ornamental design into relief, and the field is left hollow and not filled in with other coloured clay: this we may call the embossed tile. In another kind the design is only impressed in outline; but in these the yellow glaze with which the surface is covered, being thicker in the incised lines, often produces a different colour in the outlined pattern: these we may call outline tiles.

We find also a few instances of inlaid tiles in other colours. Unintentional varieties of colour are sometimes produced by over or under burning: thus at Westleigh, Devon, and Bristol Cathedral, some black and yellow tiles have been converted into dark-green and yellow. But besides these, we have a few valuable examples of the use of other than the usual colours—*e. g.* at Stone Church, Kent, are several Early Decorated tiles, having a blue foliated device on a black ground; and at St. Alban's is a tile in which yellow and green are combined. A yellow device, on a blue ground, occurs on a late thirteenth-century tile at Dorchester, Oxon; blue and white on red at Humstall Ridware, Staffordshire; and a beautiful and very remarkable Early English tile from Frithelstock, Devon, is included among Messrs. Maw and Co.'s collection of drawings, in which blue, green, red, yellow, white, and black, are combined upon the same tile.

Besides these ornamental tiles, a great number of plain tiles enter into the design of a tile pavement, and these are of various colours, plain black, red, yellow, white, dark green, and blue: these are sometimes of the same size as the ornamental tiles; sometimes half or one-third the width, intended for borders and dividing lines; sometimes of various shapes, which, with other tiles, fit together and produce a geometrical pattern.

The devices found on ancient decorative tiles are almost infinite in their variety. We may perhaps conveniently divide them into the following classes:—*human figures*, including representations of kings, bishops (Chapter-house, Westminster), ladies, knights in combat, huntsmen, &c. &c.; *animals* of every kind, especially those used in heraldry, lions, stags, swans, and dragons, &c.; *heraldic* devices; *geometrical* devices, including those very numerous ones in which a portion only of a geometrical design is contained on each tile; *foliage* designs, including again those in which each tile bears only part of the whole pattern; *lettered* tiles, including those which bear sacred monograms, monograms and initials of individuals, tiles which bear letters forming portions of legends and inscriptions, and others in which the letters appear to be only ornamental; and lastly, to include the variety of others which will not come under any of these heads, we must add a class of *miscellaneous*.

A great number of examples have been published. Selections of valuable and interesting examples, carefully drawn in colours to the full size of the originals, will be found in the following works:—*Examples of Decorative*

Tiles, by Mr. J. G. Nichols; *Patterns of Inlaid Tiles in the Diocese of Oxford*, by Mr. W. A. Church; *Ancient Irish Tile Pavement*, by Mr. Oldham; and in the Catalogues of Messrs. Maw and Co., of Benthall works, near Broseley, Shropshire, and Messrs. Minton, of Stoke-upon-Trent, Staffordshire. Other interesting examples on a smaller scale will be found in the Oxford *Glossary of Architecture*, and scattered throughout many other architectural and topographical publications; and the varieties of tile patterns are so endless, that perhaps there are few of the army of ecclesiologists whose note-books will not furnish additional unpublished examples. Besides the above publications, we are favoured, by the courtesy of Messrs. Maw and Co. with the loan of their very extensive and valuable collection of tracings and drawings of interesting unpublished examples, for our use in the drawing up of these notes. It demands some self-denial to turn away from so valuable a mass of material for an elaborate essay on the archæology of the subject; but we must confine ourselves here to the notice only of some of those which will be practically useful to the modern restorer.

It is perhaps hardly necessary to remark that, in selecting patterns for modern use, regard must be had to the date of the style of pavement which is to be introduced. Not only would it be an antiquarian blunder to introduce tiles of an earlier date than the fabric, but the effect produced by the incongruity of the style of ornament of the floor with the style of the ornamentation of the rest of the church would be unsatisfactory.* Even in a church which is very destitute of architectural ornamentation which would contrast with the floor patterns, we must remember the probability of decorative patterns being hereafter introduced into the windows and upon the walls, and must let the design of the floor be such as will harmonise with the style likely to be adopted, or which in many cases *must* be adopted, in those parts of the fabric.

In determining this point, it would not always be wise, because the fabric is of Early English date (for example), to place a pavement of Early English design. Regard must be had to the modifications which the building has undergone; for instance, if there are many Perpendicular windows, these *must* have Perpendicular glass; the decoration of the walls *ought* to harmonise with the windows; and, in such a case, perhaps a pavement of Perpendicular design might be the most desirable. The characteristics of design which mark the different periods are, of course, in accordance with the characteristics of the Gothic art generally of those periods. An eye familiar with Gothic art in architectural detail, painted glass, &c., will easily recognise the dates of a series of tile patterns: to explain them to one unfamiliar with the subject would be to write an episode on Gothic design, which would far exceed our limits. We give, however, the dates of the engraved examples which we introduce, in order to assist those of our readers who are not familiar with these minutiæ of detail. In looking through a collection of tile patterns, the reader must also remember that the majority of them are intended to form one of a

* See some observations on this subject under the head of "Stained Glass," p. 23.

set of four, nine, sixteen, or more tiles; and that in many cases it is utterly impossible for any but a very practised eye to appreciate the effect of the design from this one fragment of it; for very frequently the whole design is a geometrical one, of very great intricacy as well as beauty.

We give here a few examples of ancient tiles by way of specimen; and, first, three geometrical tiles.* Nos. 1 and 2 are each one of a set of tiles—the whole design of the set being an intricate series of intersecting circles.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 1, from Oxford, is of Decorated date; fig. 2, from Neath Abbey, is also Decorated; and fig. 3, from Romsey Abbey, is of Early Decorated style.

And next, four very elegant foliated patterns—

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 4, also from Romsey Abbey, is of thirteenth-century date; fig. 5, from Gloucester Cathedral, is also late thirteenth century; and figs. 6 and 7, from the Abbey Church of Great Malvern, are both of the latter part of the fifteenth century.

We now give a few sets of tiles in order to illustrate the remarks which we have made above: and first, in order to exhibit at the same time examples of the class of "animal tiles," we give a set of four curious tiles of the fourteenth century (fig. 8), bearing squirrels, discovered in the ruins of the Collegiate Church at Wallingford Castle.

Fig. 8.

And next (fig. 9), an interesting set of four tiles from Reading Abbey, which will also exhibit a design of two birds pecking from a tree; a device very usual on mediæval tiles, and, indeed, in mediæval ornamentation generally, and which is doubtless derived from the primitive Christian symbol of the two birds pecking from a tree, which we find in some of the early Christian monuments in the Roman Catacombs. This tile is of the thirteenth century.

Fig. 9.

And next we give an example of a grotesque design of Early Decorated character, from an old tile, whose "habitat" is not certainly known (fig. 10.)

Fig. 10.

Next we give an example of a very beautiful geometrical design, of late Early English date, carried over four tiles, from Bristol Cathedral (fig. 11).

Fig. 11.

Another very pleasing example of the

* With a few exceptions, the following examples are from the catalogue of Messrs. Maw and Co., Encaustic Tile Manufacturers, of Broseley, Shropshire.

usual union of geometrical device with foliation, from the Abbey Church of

Fig. 12.

of Great Malvern (fig. 12), is in the style of late Early English or Early Decorated work. Yet the central ornament, and other circumstances, lead to the belief that it is a work of the latter part of the fifteenth century, in imitation of an earlier design.

Fig. 13.

(Fig. 13) is another charming foliage design, with a border round it, from the same place, which is certainly of the latter part of the 15th century.

Fig. 14.

And here is a representation of the way in which the various kinds of devices, foliated and animal, are combined in the same design, from the pavement at Winchester Cathedral (fig. 14). It is of Early English date; and in

Fig. 15.

the pavement it is set lozengewise, and surrounded by narrow plain dark

Fig. 16.

green tiles, which divide it from another set of 9 tiles, on each of which a foliated device is repeated. And fig. 15 is another set of 9 tiles, from West

Hendred Church, Oxfordshire, forming an exceedingly beautiful Decorated design. The tiles which compose this latter design are given in fac simile in Mr. Church's *Book of Oxford Tiles.*

And lastly we give, on a rather larger scale, a set of nine tiles, from Gloucester Cathedral (Fig. 16), forming a beautiful design of late Perpendicular character.

Fig. 17.

Not to pass over modern designs altogether, we here give an example of one (Fig. 17) from the manufactory of Mr. Godwin, of Lugwardine, Hereford, which we have selected because it is not imitated from an ancient tile, but gives an idea of the characteristics of modern design.

As we have already stated, there are hundreds—even thousands—of examples of ancient tile patterns existing; and they have been copied by the modern manufacturers in a style of workmanship more perfect, and with material superior to the old ones. And yet the majority of the modern tile-pavements are failures,—they fail to give the same satisfaction to an educated eye that the old ones do.

One reason for this may be, that some of the modern tiles which were made at the commencement of the revival of the art were highly glazed, and in the pavement composed of them the pattern was lost in the reflected light, and the whole floor had moreover a look of uncomfortable lubricity which was particularly offensive. The manufacturers, however, have remedied this defect, and now never glaze their tiles unless specially ordered to do so; so that it is now quite inexcusable to ruin the effect of a tile pavement by this fault.

Another defect in some pavements is the bad design of the tiles; but this is a comparatively rare fault, owing to the very general adoption of old tile patterns for modern use. A much more frequent fault is that of injuring the effect of the old designs, by copying them with a certain over-neatness and prettiness, which may look more satisfactory perhaps in the single tile, but is not so effective in the pavement.

It is, however, very easy to procure tiles of perfect workmanship and unexceptionable design from the principal manufacturers; and there is no difficulty in having them made after any given design, at a cost which is almost inappreciable in the purchase of a number of tiles. The chief difficulty is in the arrangement of the general design; it is here especially that modern pavements have failed; and even yet the elucidation of the ancient principles of arrangement is by no means a superfluous work.

The leading fault has been the mistaken idea, which has prevailed in designs for stained glass also, and in many other things, that the greater the *quantity* of rich work (or colour or material) the richer the effect would be: whereas, to produce a rich effect, rich work (or colour or material) must be judiciously set amidst a foil of plainer work. In a window the coloured glass must be relieved with an abundant quantity of white and yellow; in a pavement the inlaid pattern tiles should be relieved with a sufficient intermixture of plain tiles.

The proper arrangement of the general design is a matter of such primary importance to the good effect of the pavement, that we proceed to dwell at some length on the principles of arrangement which may be deduced from the existing examples (not very numerous) of ancient pavements, in which the general arrangement can be determined.*

There appear to have been, speaking generally, two different methods of arranging large elaborate tile pavements during the mediæval period; one, which we will call *panelled*, prevailed in the thirteenth and fourteenth centuries; the other, which we will call *diapered*, in the fifteenth century.

The first we have called panelled because the general design is divided into numerous panels of various shapes by narrow lines composed of plain black, or green, or, more rarely, red tiles. When the area to be paved is very large, it is first divided into more manageable spaces by a few main bands of plain tiles running north and south. Take a small floor, or one of these spaces of a larger floor, and we find it thus arranged:—It is first divided into oblong panels running east and west; these are again subdivided into smaller panels of lozenge, triangular, and other shapes.

The colours of the bands which form the larger panels are generally different from those which form the sub-panels; and the intersections of these bands are almost always marked by a tile of different colour, frequently by a small inlaid tile. These sub-panels are filled in either with repetitions of the same inlaid tile, or with sets of four, nine, or more tiles, forming a pattern, after the fashion of which we have already given examples: frequently two sets of tiles are alternated in a panel, or one set forming a pattern will be placed in the panel, and filled in with tiles of another pattern; and a variety of other combinations which it would be tedious to describe.

As an example, take the pavement of the Exchequer Chamber, Exeter Cathedral. It is first divided into large oblong panels, by broad bands of tiles marked with black lozenges on a red ground (red lozenges on black, in some of the bands). Each panel is subdivided longitudinally into three compartments, by narrow bands of green; and these three sub-panels are differently filled in as follows:—1, has a row of squares set lozengewise, the angles extending to the sides of the panel, the squares formed by narrow green tiles, with a red tile at the intersections: each square is filled up with a set of sixteen tiles, forming

* For much valuable information on this portion of our subject we are indebted to a paper by Lord Alwyne Compton, published in the Northamptonshire Architectural Society's Transactions for 1850.

four repetitions of a foliage pattern ; the half squares (or triangles) left on each side of the panel, are filled in with various different tiles. 2, is divided into square compartments set lozengewise, by green tiles, with a red one at the intersections, but in this panel each lozenge is half the size of those in panel 1, so that two are required to reach across the panel; the squares are filled in some cases with a set of four tiles, in others with four repetitions of the same tile. 3 is divided into large triangles, by bands of green, which stretch from side to side of the panel, at the same inclination as the bands in the other panels ; and the triangles are filled with tiles very irregularly disposed.*

The paving of the Presbytery of Winchester Cathedral, a work of the 13th century, has been much injured; but enough remains to show that it was arranged on the same principles as the Exeter pavement: the panels run east and west the whole length of the Presbytery. Drawings of two of these panels lie before us: in one panel the borders are red, composed of two strips of narrow dark tiles, between which is a series of small square tiles, set lozengewise, charged with a yellow mullet (star of five points) pierced red; and the triangular spaces left between these

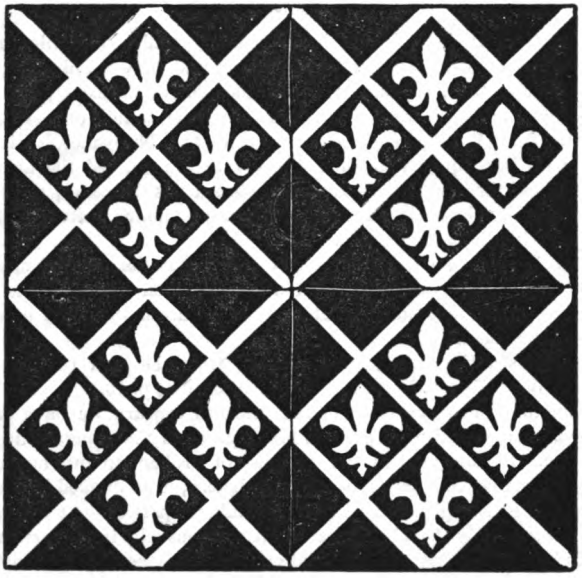


Fig. 18.

lozengewise inlaid tiles and the narrow strip tiles are filled in with triangular dark tiles. The panel is divided by the narrow dark tiles (with no

* See further description of this pavement, and diagram of it, in Appendix.

coloured tile at the intersections) into a series of square subpanels, five of which reach across the panel; and these squares are filled by sets of four inlaid tiles, the pattern alternating in adjoining squares.

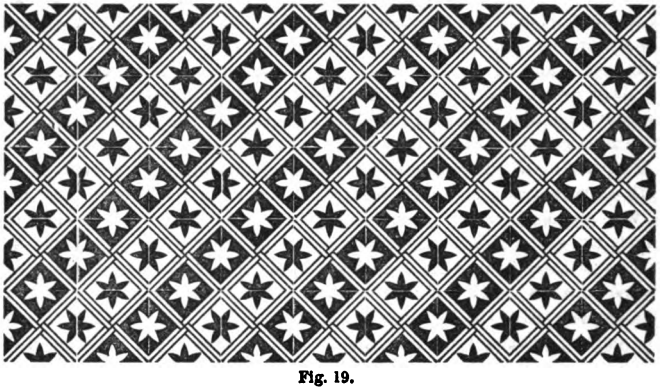


Fig. 19.

In the other panel one border has a series of small square tiles inlaid with a yellow eight-leaved flower on a red ground, between fillets of narrow dark-green tiles; the border on the other side of the same panel has, on a red ground, a central yellow stem with little trefoils on footstalks, springing from it in pairs, between dark fillets. The panel is divided lozengewise into squares by dark fillets with a plain red tile at their intersections; three and a half squares extend across the panel; and these squares are filled by a set of four tiles, forming a foliated pattern—all the squares having the same pattern.

The ancient tile of which we here give a representation (fig. 18) appears to have borrowed its design from an arrangement on this principle, and might serve to fill in a panel, which would have much the effect of some of those above described.

(Fig. 19) is a tile arrangement adapted from the 13th century wall diaper at West Walton, Norfolk, before mentioned at p. 16.

The method of arrangement of the fifteenth century we have called diapered, because that word perhaps best represents the general effect of the design. In this method the area is not broken up into numerous panels by narrow dark bands; sometimes, indeed, it is divided into a few large spaces by straight rows of tiles of a uniform pattern—often heraldic tiles; but generally the whole area, where not unusually large, is one field, filled in by a diaper pattern, arranged on this wise—the diaper consists of alternate squares of sixteen tiles each; one square is composed of sixteen inlaid tiles (red and white), often forming a single device, but sometimes repetitions of the same tile; the other square is of four central tiles, generally forming one device, with twelve plain tiles arranged in a border round them.

These are descriptions of elaborate tile pavements. There are many

others of much simpler, but often very beautiful and effective designs, which are, perhaps, more suitable for the naves of our churches, where the portions of a design left visible by the pewing are very small, and of awkward shapes, and where, consequently, a design of this large and elaborate description would be cut up into what might not improbably turn out to be unpleasing, or at least confused and ineffective, fragments.

Many floors are formed of arrangements of tiles which are all, or nearly all, plain, but of different colours ; and the effect produced by the alternating of these different colours is sometimes very pleasing. Several very good Early English arrangements of this kind at Rochester Cathedral are engraved in the *Glossary of Architecture*, pl. 207. One is an effective geometrical pattern, which may be thus described:—Crosses patee (formed of isosceles triangles, whose apexes meet in the centre of the cross) are disposed so as to touch one another at the angles; the crosses are black ; the intermediate square and lozenge-shaped spaces are yellow. Another pattern consists of squares divided diagonally, and the opposite triangles thus produced are coloured black and yellow, as in the tile here represented (fig. 20), the colours being interchanged in adjoining squares: *e. g.* if the top and bottom triangles are black in one square, they are yellow in all the squares which adjoin it. We here give a representation of the effect of this arrangement* (fig. 21). Another is formed of alternate squares, set lozenge-wise, of red and yellow; another by alternate lozenges of the

Fig. 20.

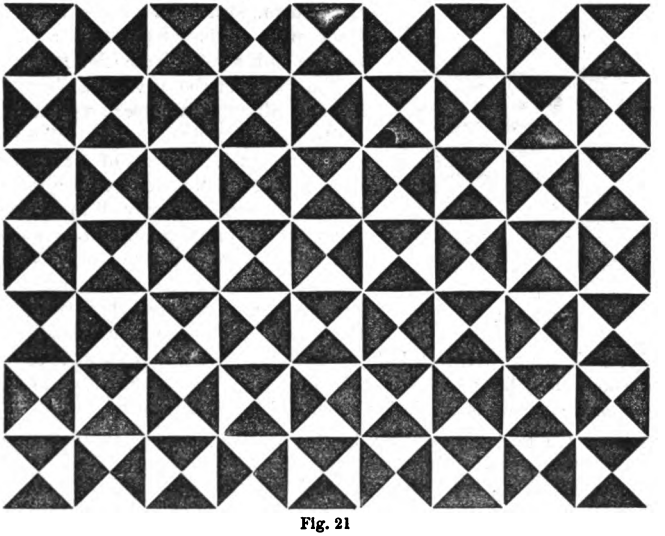


Fig. 21

* This identical pavement is represented in an illumination in a splendid MS. of Scripture Histories in the British Museum (Royal, 15 D. III. folio 364). It occurs also at Great Bedwin, Worcestershire; and is represented in glass at Great Malvern.

same colours. Another has squares of yellow, surrounded by narrow black bands, with little yellow squares at the intersections of the bands (fig. 22.)

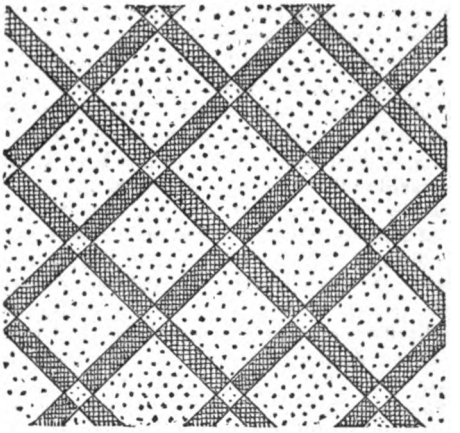


Fig. 22.

At Beaulieu a pavement has lately been discovered, formed of square red tiles, surrounded by a narrow band of black, with, at the intersections, a small red tile with a yellow rose (fig. 23).

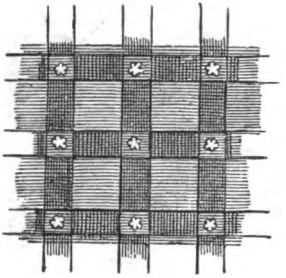


Fig. 23.

The effect of the pavement depends so materially upon a proper arrangement of its general design, that we believe it will be acceptable to many of our readers to have here a list, which we have taken pains to compile, of nearly all the known examples of existing ancient arrangements; with a reference to the works in which some of them have been engraved; and we beg to recommend a study of them, not only to the amateur who is about to design a pavement, but also to the restorer who is about to select an arrangement from the pattern-book of a tile manufacturer, or to approve or disapprove of the design submitted by his architect.

Two of the thirteenth century, in the chapels of Sawley Abbey Church, engraved in the *Yorkshire Architectural Society's* Transactions, Vol. for 1853.

Woodperry, Oxon. 13th century. *Archæological Journal*, Vol. III., pp. 127 and 129.

Helpstone, Northants, 13th cent. *Glossary*, pl. 209. (The altar platform of this is very good.)

Rochester Cathedral, 13th cent. *Glossary*, pl. 207.

Winchester Cathedral, 13th cent. *Glossary*, pl. 207; and another in Presby-

tery of same Cathedral, 13th cent. Collings's *Gothic Ornaments*, Vol. I., pl. 101.

Chapter-house of Salisbury Cathedral, 13th cent. Collings's *Gothic Ornaments*, Vol. I., pl. 97.

Old Singing School, Worcester Cathedral, late 13th cent. *Oxford Glossary*, pls. 204 and 205.

Chapter-house, Westminster, latter part of 13th cent.

Exeter Cathedral, 13th cent. Collings's *Gothic Ornaments*, Vol. I., pl. 96; and *Exeter Society's Transactions*, Vol. III., pl. 27, and *infra*.

Neath Abbey, Glamorgan, 14th cent. Messrs. Maw and Co.'s Catalogue.

Upper rooms of Muniment Tower, New College, Oxford, 14th cent.

Great Bedwin, Wilts, 14th cent. *Glossary*, pl. 206.

Oxford Cathedral, 14th cent. *Glossary*, pl. 200.

Abbey-house, Malmesbury, 14th cent. Nicholl's *Examples of Decorative Tiles*, p. xvii.

Prior Crawden's Chapel, Ely, c. 1330 A.D. Collings's *Gothic Ornaments*, Vol. II., pl. 14.

Higham Ferrers, North Hants, c. 1340. *Churches of the Archdeaconry of North Hants.*

Malvern Abbey Church, c. 1450 A.D. Blackburne's *Decorative Painting of the Middle Ages.*

Three at Tewkesbury Abbey Church, viz.: one in Beauchamp Chapel, c. 1438 A.D. Carter's *Ancient Architecture*, Vol. II., pl. 27; and another in Fitz-Hamon's Chapel, c. 1500 A.D. Blackburne's *Decorative Painting*. And another in the Founder's Chapel, c. 1397 A.D.

Abbot Seabrooke's Chapel, Gloucester Cathedral, 15th cent. (1454—1457.) Carter's *Ancient Sculpture*, pl. 17.

St. Cross, Winchester.

Christ Church, Hants.

One at Ely, originally in the passage leading to the Lady Chapel, now laid down in the south transept, formed of tiles of various *shapes*.

Fountains Abbey, formed of tiles of various *shapes*.

Beaulieu Abbey. Engraved above (fig. 19).

Muniment Room, Salisbury Castle.

Bristol Cathedral.

Lady Chapel, Winchester.

We shall also add a few notes of tile pavements as represented in illuminated MSS.

In the fourteenth-century MS. already mentioned (Royal, 15 D. III.), at f. 1, is a floor of alternate light and dark green squares. At f. 48, of alternate yellow and green squares. At f. 268, of alternate squares, which we will designate as A. and B.; A. has a field of darkish green with a large roundel of lighter tint; B. has a field of yellow green, with a pattern upon it in rather darker tint, about the same tint as the lighter tint in A., the pattern consisting of a lozenge in the middle with small triangles to occupy the angles of the tile. At f. 274, of alternate squares, C. and D.; C. having upon a field of light brown a lozenge of yellow; D., upon a field of yellow, a square of light brown, and within this square as large a quatrefoil of yellow as it will contain. At f. 284, tiles all the same pattern, which may be described, heraldically,

as party per sinister bend, black and greenish yellow, a square counterchanged. At f. 364, the same pattern as at Rochester as before described. At f. 409, alternately, E. and F.; E. being party per bend yellow and pink a square counterchanged; F. the same pattern in yellow and green. At f. 432, tiles all the same pattern, party per bend black and yellow, a roundel counterchanged.*

In a MS. of the time of Richard II., in the British Museum (Dom. A. 17), at f. 49, is a floor of alternate squares, green and yellow. At f. 120 is the very interesting interior of a church already described: its floor is of squares, G. and H. alternately; G. having upon a field of green a square of lighter green; H. upon a field of the lighter tint of green, a square of yellow (gilt in the MS.) At f. 148, another interior of a church, whose floor is not of tiles, and perhaps is only a fancy of the illuminator's, which is not practicable, but it is worth describing; it consists of lozenges of pink, blue, and green, arranged alternately in diagonal rows; in each lozenge the tints are shaded off from dark at the upper corner to light at the lower, and upon each lozenge is a gilt pattern like the sacred Tau (T with a ring at the top), and beneath the arms of the T two dots. At f. 175, alternate squares of two shades of green. At f. 205, a floor of alternate squares, each square formed of a set of nine tiles, and these sets of nine divided from each other by bands (of same sized tiles) of yellow; one set of nine has a yellow tile in the centre surrounded by eight red ones; the other set of nine has a yellow centre surrounded by eight green ones. This arrangement is represented in the accompanying figure (24). At f. 145, interior of a chancel, floor of a uniform green tint.

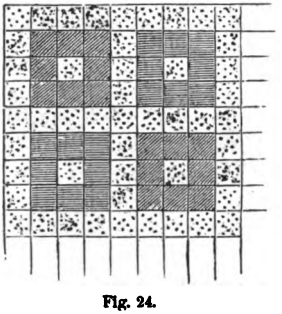


Fig. 24.

In a MS. of the time of Henry VI., in the British Museum (Royal, 15 E. VI.), at f. 2, is a floor of alternate green and yellow (gold in MS.) squares. At f. 5, two floors, one green and brown, the other green and yellow. At f. 6, alternate grass-green and brown-green. At f. 327, green and black. At f. 109, a singular but effective pattern, which may be thus described: alternate square sets, thus composed—a centre of light green, surrounded by a narrow band of salmon colour, with light green squares in the corners; in the alternate set the colours are counter-changed. This effective design is here shown at fig. 25. At f. 135 is a floor of the same pattern in green and buff; and at f. 145, in two shades of green. At f. 122, alternate squares, I. and K.; I. is red, with a pattern in dark lines, consisting of a square, scored diagonally, with, in each compartment, a little V, its point

* This pattern occurs frequently in pavements represented in stained glass; *e. g.* at Great Malvern.

directed towards the centre; K. is plain brown: the same occurs again at f. 125 and f. 170.

A few other authorities for arrangements of late fifteenth-century date may be obtained from the pavements which occur in the plates of Hans

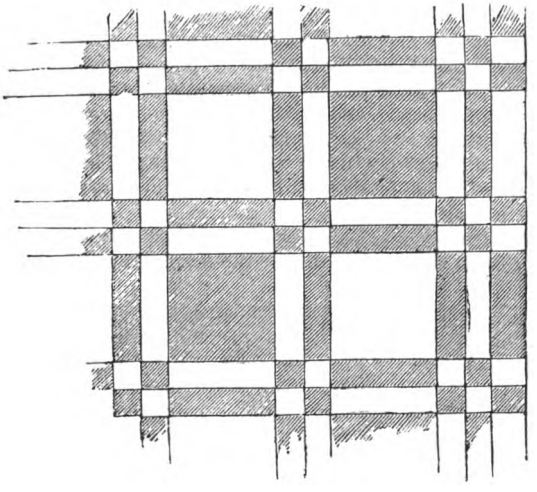


Fig. 25.

Burgmair in *Der Weiss Kunig*.* On pl. 1 is a pavement composed of two kinds of tiles alternating; one is the same as that already figured as fig. 20; the other is represented by a circle inscribed within the square.† At pl. 69 is a pavement composed of four different tiles, which we will distinguish as 1, 2, 3, and 4. 1 is like fig. 20; 2 is represented by a plain circle inscribed within the shaded square tile; 3 is uniformly shaded; 4 is left plain; and they are thus arranged:—

2?	4	1	4	2?
4	3	4	3	4
1?	4	2	4	1?
4	3	4	3	4
2?	4	1	4	2?
4	3	4	3	4

At pl. 51 is another pavement of three tiles, arranged in diagonal rows; the first row is of plain tiles, the other row consists of two tiles alternating, one is a plain shaded tile, the other is represented by a plain roundel upon a shaded ground. At pl. 114 is a pavement, composed of two kinds of

* We are indebted to J. H. Maw, Esq. for the loan of this valuable and most interesting book; it is full of authorities for the armour, architecture, costume, and manners of the period.

† The plates are not coloured.

tiles, arranged in diagonal rows; one tile is plain, the other has a cross saltire, with fleur-de-lis terminations, with a small cross intersecting it in the central point. At pl. 134 is a pavement composed of two kinds of tiles, arranged diagonally, one plain, the other with small shaded quarter circles taken out of the angles. At pl. 237 a pavement of two tiles, alternating, one tile like that already figured as fig. 20 ; the other is represented by a shaded roundel, surrounded by a circle. At pl. 227 a pavement of two tiles, in diagonal rows; one tile plain, the other has a pattern composed of a small square in the centre, with stalked trefoil leaves springing from its angles, and a little three-quarter circle attached to the sides of the square. At pl. 219 is a very singular and effective arrangement, of which we give a representation (fig. 26). The Spread Eagle is the armorial badge of the Emperor of Germany, in an apartment of whose palace the pavement occurs.

We find some singular instances of tiles adapted as *monumental memorials:* the most extensive is that of the floor of the Chapter-house at

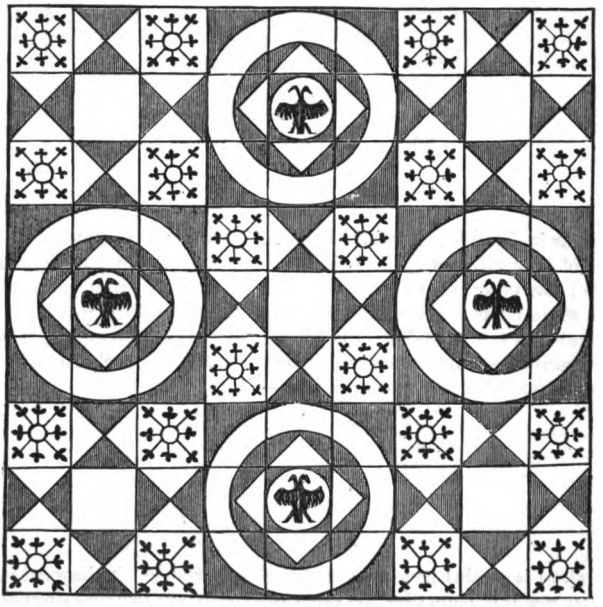


Fig. 26.

Jumièges, in which designs, containing figures of abbots under canopies, with angels, borders, and other accessories, are drawn in outline upon sets of tiles. The designs are clearly in imitation of the ordinary designs which we find incised upon slabs of stone; they are all of the same date, and are

commemorative of the series of abbots of the twelfth and early part of the thirteenth century, at which period the floor was fabricated. This interesting floor has been destroyed, but drawings of the whole series of effigies are preserved in the valuable Gagnières collection in the Bodleian, and one of them has been engraved in the *Archæological Journal*, Vol. V. p. 234. Very probably, in repairing the Chapter-house, the old sepulchral slabs of the abbots were displaced, and these memorials laid down in their stead, with the idea of rendering the floor more uniform and sightly.

Two small examples of a similar kind of tile effigy, of the date of Henry VIII., occur in the tiling on the altar-platform of Lingfield Church, Surrey; one of them has been engraved in the *Archæological Journal*, Vol. VI., p. 176.

At Worcester Cathedral is a set of tiles, in the pavement, forming a cross, with a moulded base, lily terminations to the limbs, and the monogram I. H. C. in the centre; somewhat similar to the designs which occur in cross-slabs of stone; it is engraved by Mr. Nichols, in his *Examples of Decorative Tiles*, Part II. p. 1. The scattered tiles of a similar cross occur at Great Malvern Abbey Church. Another example exists at White Ladies' Nunnery, Salop, published by the Antiquarian Etching Club: it has a tile with a plain cross in the centre; the upper and lateral limbs consist of one tile each, the lower limb of three tiles, all of which are of the same pattern—not made for the purpose, but a tile which was originally designed to form a set of several tiles has been used for this purpose. Tiles inscribed "Orate pro aia Johis Hertlond" have been found in the Lady Chapel, Gloucester; and a tile, with a similar inscription, at North Creake, Norfolk; a similar one was found in the tile-kiln at Bawsey, inscribed "Orate pro aia dni Nichi de Stowe Vicari. Thoresby mentions that in 1723 there was found, at Kirkstall Abbey, a stone coffin, covered by a mosaic of tiles like a tesselated pavement, and an inscription formed of small tiles. This practice of laying down memorial tiles may be worthy of imitation, especially as a means of marking the places of ancient interments, in relaying a floor with tiles. It might sometimes be desirable, and it would, if well managed, impart variety and interest to the floor, to mark any interment of importance by a monumental tile design of rather elaborate character; *e. g.* an ornamental design or blazoned shield, in the centre of a field of plain tiles, surrounded by a marginal inscription between fillets, with evangelistic symbols in the corners; or a cross in the centre, with shields in the angles of the inscription.

A very interesting application of tiles occurs at Great Malvern, where the east wall of the chancel, and perhaps the eastern ends of the north and south walls also, have been lined to a certain height with tiles, whose design is in imitation of carved panelling, or of tapestry hangings; a set of six of these is engraved in Mr. Nichols's *Examples of Decorative Tiles*. Similar tiles, clearly designed by the same artist, have been found under the ruins of an old wall at Monmouth Priory. The authorities thus furnished have been followed in several modern churches; and several kinds of tiles are now manufactured, expressly adapted to this and similar uses. Mr. Minton has produced a very beautiful porcelain tile for this purpose,

mental memorial which we would first of all, and beyond all, recommend for adoption: instead of a mausoleum in a park, let us have a chapel in the hamlet which is at an inconvenient distance from the parish church; instead of a great private vault like an ice-house in the churchyard, an additional aisle to the church; instead of building up a great marble tomb against the chancel wall, repair the church, or refloor it, or reseat it, or put in a stained window; or, instead of a mural tablet, give a new set of service books. While the fabric is in disrepair, or disorder, or the furniture is deficient in a becoming sumptuousness, it is ill-taste to pile up useless monuments.

Something of this kind is the first kind of monument which we have to notice—*the Founder's Tomb*. The builder of a church, or a portion of a church, frequently had a niche formed in one of the walls; very frequently we find it on the north side of the chancel, where perhaps it also served the purpose of an Easter sepulchre; and beneath this niche, when he died, the stone coffin of the founder was deposited. A cross was carved upon the lid of his coffin; but the church beneath whose wall he lay was really his monument. This old custom has so much of poetic beauty in it, that it is not wonderful that it has been revived of late years in several instances.

Next we notice the altar tomb with the *Recumbent Effigy* upon it. And here we may mention incidentally, that on the funerals of persons of distinction—who only had such monuments as these—the embalmed body appears sometimes to have been laid, uncoffined, and dressed in its ordinary robes, upon a herse in the church, and surrounded by lighted tapers;* and these altar-tombs, with their lifelike effigies, appear to be accurate representations of the deceased as he thus lay in state. Sometimes the same kind of framework for the tapers, which had been placed over the corpse, was erected in iron or brass over the effigy; and on the anniversary of the death, the tapers were lighted, and masses for the dead were sung, just as on the day of burial.†

If we remember that these effigies were coloured to represent the very habit and features of the deceased, we shall see that this pageant must have had a very striking and solemn effect. As the flickering taper-light fell dubiously across the marble form, the illusion would be very perfect: and the effect would appear to us to have been too fearful; only that we call to mind the solemn sweetness which the old artists gave to the countenances of these effigies; and that the men of those days—with all their errors—seem to have looked upon death with a firmer faith, and a more vivid hope, than we.

Our present costume however is so ill adapted for representation, that an effigy can only be used in cases where the deceased had some robe of office, which will admit of statuesque representation. Several of these monuments have been erected in modern times; we

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* Representations of such scenes are to be found in illustrated MSS. and are described in the romances of the middle ages.

† *e. g.* In the Beauchamp Chapel, Warwick; in Tanfield Church, near Ripon; in Bedell Church, Yorkshire; and in the south choir aisle of Cologne Cathedral.

may mention especially that of Earl Powis, by Mr. Richardson, the restorer of the Temple effigies, the working model of which was exhibited in the Royal Academy exhibition of last year.

It is not within the compass of our plan to enter into the antiquities and curiosities of the subject, or we might mention here the curious wooden effigies which occur at Danbury, Little Baddow, Little Horkesley, and Burrs, Essex; Hildersham, Cambridgeshire; that of William de Valence, in Westminster Abbey; and of the Dauphin, the eldest son of Louis IX. of France, on his tomb in the abbey church of Royaumont.*

Some *altar tombs* have no effigy, and frequently formed, as their name intimates, the altar upon which the masses for the soul of the deceased person beneath it were offered up. There can be no doubt that this was derived from the primitive custom of erecting the altar of a church over the place of martyrdom of a Christian saint; from which also was derived the indispensable mediæval custom of placing relics within or beneath the altar. A very remarkable instance occurs at Layer Marney, in Essex, in which a small altar is attached to the west end of the altar tomb, upon which lies the effigy of Henry Lord Marney. We may mention a modern instance, in which the altar-tomb is applied to a better use: Thomas Guyon, of Coggeshall, in the county of Essex, left in 1664, as an inscription upon the face of his altar tomb records, 200*l.* for a weekly dole of bread to the poor for ever; and the bread is every Sunday placed upon the top of the donor's tomb; who thus, as it were, from his grave, still distributes his own benefaction.

The *Brass Effigy*, inlaid in a slab of stone or marble which forms part of the pavement, was doubtless introduced to prevent the overcrowding of the area of the church with altar tombs. But to this kind of memorial, also, our unpictorial costume forms, in most cases, an objection; though it has been ably handled in several modern instances, where the existence of an official costume rendered artistic treatment possible. It is true that engraved effigies in brass, as sepulchral memorials, did not cease when costume ceased to be picturesque; and a very curious series of late brasses might be added to the series of monumental brasses published by the Messrs. Waller, and by Mr. Boutell, which, though not very beautiful, might be of some service to the modern designer. For instance, we find the effigy of George Clifton, at Clifton in Notts, in the doublet and brocaded breeches and short cloak of the time of James I.; and the effigy of a Lay Fellow of Queen's College, Cambridge, in the ante-chapel of his college, in a similar costume with a stiff M.A. gown, in place of the more graceful short velvet cloak. And, again, at Swaffham Prior, in Cambridgeshire, the effigy of a gentleman of the time of Charles the First, in the usual costume of the period, with a long horseman's cloak, standing with hands clasped in prayer. And the effigy of a lady at Stoke by Nayland, in Essex, in the costume of the time of the Stuarts. And, to pass by many others, latest and most unpicturesque, in Paul's Cray Church, Kent, the effigy of a merchant, in the ordinary

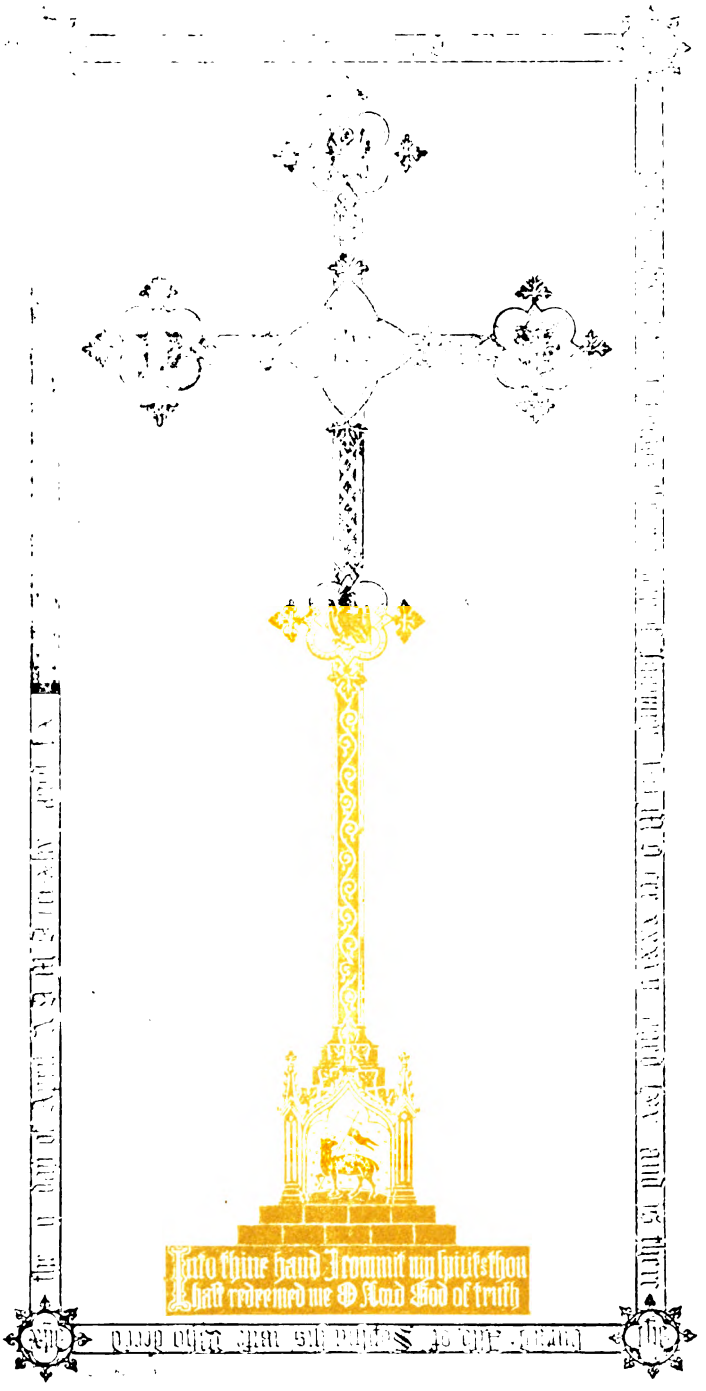
* Lenoir's *Museum of French Monuments.*

dress of the Georgian era. Of the class more capable of artistic treatment, we find a post-Reformation priest, Thomas Leman, at South Acre, in Norfolk (1534), a kneeling figure in cassock and surplice; and at Westerham, Kent, another post-Reformation priest, standing with clasped hands, dressed in a long cassock falling in folds about the feet, and a surplice, with a worked collar falling low upon the neck, and reaching only half-way below the knee; and a scarf (not a stiff stole) about the neck.

And of quite modern effigies, we may mention that, in the Chapel of Caius College, Cambridge, in the ordinary modern costume of a Master of Arts, with the barbarous, but very picturesque "Gate of Honour" of that College, placed over him by way of canopy.

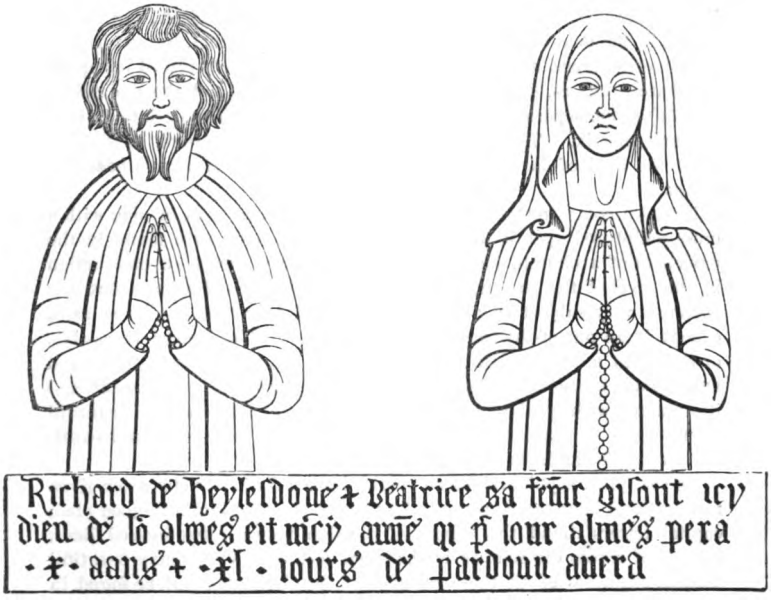
A greater number of these modern effigies in brass has been executed than is perhaps generally known; nearly all, if not all, of them executed by the Messrs. Waller of London. Among them we may mention two figures of the Rev. Lord Down and his Lady, under canopies of Decorated character, in a church in Yorkshire. A monument, in Ely Cathedral, to the memory of M. Basevi, the architect, who was killed by a fall from the tower, consisting of a portrait effigy holding a surveyor's rod and a plan of his great work, the Fitzwilliam Museum at Cambridge, under a canopy of Decorated character, with a diapered background. A monument to the memory of a gentleman and lady in Grimsagh Chapel near Preston, Lancashire, consisting of a very rich double canopy of Decorated character, surmounted by tabernacles, in which are figures of Law, Justice, and Charity: beneath which are figures of the deceased, upon a diapered background, with the arms of the deceased introduced. At Gresford Church, Flintshire, a monument to the Rev. Christopher Perkins and Lady; two figures under a double canopy. At Fen Drayton, Cambridgeshire, to the Rev. George Raw; two figures kneeling at the foot of a cross, with texts of Scripture, &c. introduced. And, lastly, we may mention the monument of the Rev. W. Newcome, Vicar of Sutton, near Ely, a rubbing of which (by the kindness of Mr. Waller) lies before us. A very fine triple canopy, which appears to us to be adapted, with some considerable and very judicious alterations, from the beautiful canopies of the Swynborne Knights at Little Horkesley, Essex, incloses a figure of the deceased, in surplice, and stole, and bands; it is evidently a likeness; the costume is natural, and it is most successfully treated in the style of the artists of the beginning of the fifteenth century; the whole is inclosed within a marginal fillet with evangelistic symbols at the corners, the fillet bearing a simple English inscription in black letter: this example is quite sufficient to prove that our modern clerical costume is quite capable of artistic treatment in competent hands. We would also point out the very beautiful design for a monumental brass of a lady, which Mr. Waller exhibited at the Great Exhibition, and for which he gained an award.

Perhaps our modern costume might be adapted with better success to the small *demi-effigy* with the inscription slab beneath, of which we have many ancient examples, both of priests, knights, ladies, and civilians, and which in the ancient examples always forms a pleasing design. We


Into thine hand I commit my spirit: thou
hast redeemed me O Lord God of truth

are enabled by the kindness of the Rev. C. Boutell to give an instance of this kind of brass from his work on Monumental Brasses, which will enable our readers to form an opinion upon the subject.

The *Monumental Crosses* in brass are free from the difficulties which beset the treatment of the portrait effigy, and may perhaps be made to form one of the most pleasing kinds of sepulchral memorials for modern use within the church. Ancient examples may be found in the Messrs. Waller's beautiful series of *Monumental Brasses*, or in Mr. Boutell's less costly work on the same subject, or in the series published by the Oxford Architectural Society. Several modern examples


Richard de Heyleſdone ⁊ Beatrice ſa feme giſont icy
dieu de lo almes eit mcy ame qi p lour almes pera
· ⁊ · aans ⁊ · xl · iours de pardoun auera

of very beautiful design have been executed by Mr. Waller; rubbings of them lie before us, side by side with rubbings and engravings from ancient examples; and while Mr. Waller's designs are not mere copies, they have all the spirit and character of the old ones, and their execution does not in the least degree suffer by the comparison. The accompanying plate represents one of these brasses executed by Mr. Waller.

While these brass memorials are the most durable, and among the most beautiful kinds of monuments, their cost is not excessive in proportion to the cost of other monuments. Single effigies in brass may be executed for from 8*l.* or 10*l.* up to about 30*l.*; brass crosses from 8*l.* up to about 60*l.* The elaborate brasses, with canopies and figures, are of course more expensive.

Some of the simpler forms of the monumental slab, inlaid with brass, would form inexpensive memorials, and more durable and far better in appearance than the memorial pavement-slabs generally in use. For instance, a slab of Sussex marble, with a shield—of good shape, and not too large—in the centre, with the armorial bearings emblazoned upon it; and an inscription, upon a fillet round the margin of the stone.* The colour, which is contained in the shield, might be carried over the design by its introduction in the marginal inscription, either in evangelistic symbols, or ornamental devices, in the angles of the fillet; or in the initial cross, and the capital letters of the inscription.

There is another common variety of the sepulchral slab which might be well adapted to modern use. It is generally of dark marble, and has no device in the field of the slab; but it has a marginal fillet, formed by two thin lines of brass, and upon this fillet the inscription is traced in capital Lombardic letters, the letters with the initial cross and the two points (colons) which separate the words being of brass, each sunk into its own distinct matrix. These letters, gilded, or, in rich work enamelled, upon the field of dark variegated glossy marble, would form a beautiful design.

Next we come to the *Cross-slab.* The raised cross-slab, or slab with a cross sculptured upon it in relief, though not infrequently found in the pavement of a church, has this objection, that it forms an obstruction in the level of the pavement, and has the further disadvantage that it is therefore very subject to attrition. It should therefore hardly be used, except in an out-of-the-way part of the church. The incised cross-slab, or slab with a cross incised upon it, is a very simple and inexpensive and appropriate memorial. Executed in Sussex marble, or in alabaster, and illuminated with gold and colours, it might be made a very beautiful monument. The accompanying plate represents a very usual and excellent design for an incised cross-slab.

The simplest sepulchral stone might have a far better character given to it with no increase of expense, by placing the inscription in good plain capital letters round the margin of the slab, between two incised lines, instead of across the slab, as is the usual fashion. Very many beautiful ancient examples of all these varieties of the Cross-slab will be found in the Archæological Institute's *Manual of Sepulchral Slabs.*†

It is not improbable that monumental memorials may have been introduced among the polychrome decorations of the walls of churches; but the *mural monuments* with reclining and kneeling effigies, and mural brasses,‡ are only to be found of the period when Gothic art had become debased.§ They are not to be recommended for imitation.

Indeed, mural monuments generally, which have been so much the

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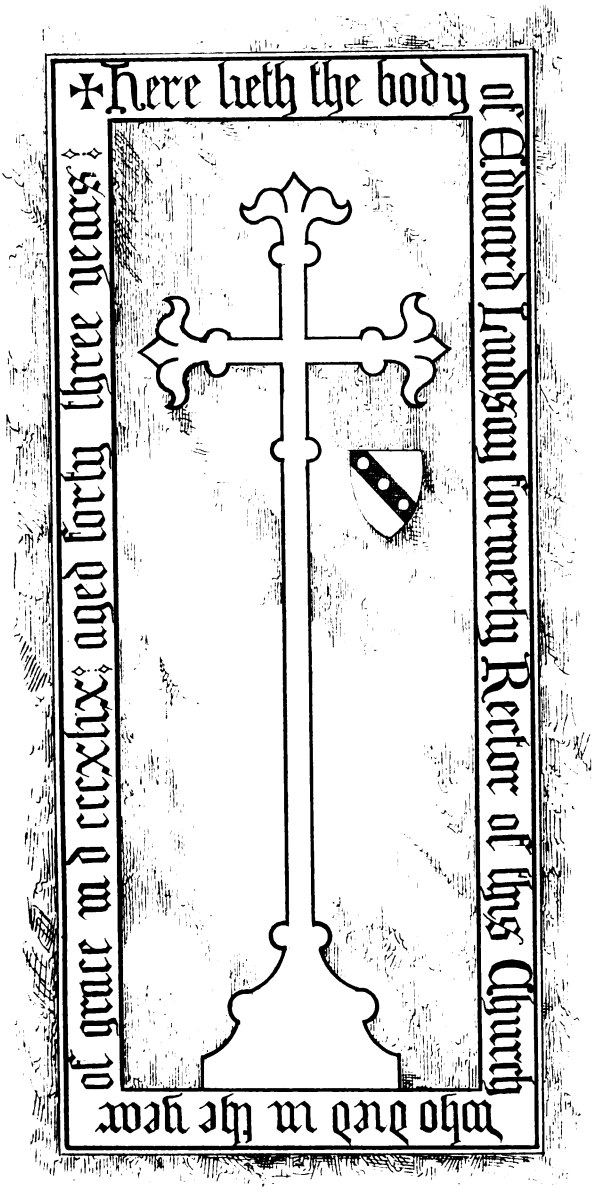
* Instead of an enamelled shield of brass, a porcelain tile, with the shield of arms, might be introduced with good effect, at a less cost, and of not inferior durability.

† Published by Mr. Parker, Oxford.

‡ We find also inscriptions and shields of arms, and other devices, painted upon panel or parchment, and framed and suspended against the wall as monuments.

§ There are a few earlier instances on the Continent.


✠Here lieth the body
of Edward Laudsay formerly Rector of this Church
who died in the yeare
of grace m d cccxlvj aged forty three yeers ✠

ELC

INCISED GRAVE CROSS

fashion for a considerable period, are very unsatisfactory in their effect. It is perhaps hard to tell why; whether it is merely because the designs have been ill-adapted for their peculiar position, or whether the position is unsuitable for any kind of monument.

Where the pavement of a church has been broken up, to lay a Christian in the holy ground, it is perfectly natural to lay a slab of stone over the place, and equally natural to inscribe upon it some memorial of him who lies beneath; there is nothing here like vanity. But, to go out of the way to put a man's effigy, or a memorial of him, upon the wall of the church, may, perhaps, unconsciously impress us with an idea of the memory of the departed person being held up before the congregation, as though his example ought to be kept before them—his name not suffered to die from their recollection. Of course, nothing of the kind is intended, or dreamt of, in the majority of cases; but some subtle unconscious perception of this may partly account for the fact that no mural monuments we ever saw pleased us so much as any of the other kinds of monuments which we have mentioned; that the more simple these mural monuments are, the less displeasing; and that the simplest tablet of marble, with the simplest epitaph, is the least displeasing of all.

If polychrome were introduced upon the walls, then, perhaps, a shield, with the name upon a scroll beneath it; or an inscription upon a label, or within an ornamental border, treated in the same way that a text upon the wall would be; or an effigy introduced into some painted subject, like the memorial designs which are now introduced into painted windows; or any mode of executing the same designs in a more durable manner—by mosaic, or porcelain tiles, or inlaid marble, or other process—might be introduced with good effect: but, whatever may be the cause, and whatever the remedy, certain it is that of mural monuments, which are now the most usual kind of church monuments, we have never yet seen one, ancient or modern, which appeared to us satisfactory.

In looking at any of these ancient monuments, it must be always remembered that in their original state they were almost universally adorned with colour. The alabaster effigy was coloured into a perfectly accurate representation of the features and dress of the deceased. This may be seen in the effigy of William de Valence at Westminster Abbey;* and traces of the original colouring have been discovered in numberless instances: (see Mr. Richardson's account of his restoration of the Temple effigies.) The altar-tomb was also coloured; sufficient traces remain, of the colouring on that of Lord Bourchier, at Westminster, to enable us to restore the whole; and its very beautiful original effect may be judged of by the representation of it given in Mr. Blackburne's *Decorative Painting of the Middle Ages.*

The monumental slabs inlaid with brass were also enriched with colour and enamel; and their original beauty may now be imagined by any one

* Portions of the detail of the figure are given in Collings's *Gothic Ornaments*, Vol. I., plates 8 and 9; and the colouring of the tomb itself in Blackburne's *Decorative Painting of the Middle Ages.*

who has seen the restored brass at Ely, in the restored choir. And the humbler cross-slabs were also enriched with colour, and, in their setting of chequered flooring, were highly decorative features in the church.

Font.

In primitive times, it is clear, from the sacred and early ecclesiastical writers, that baptism was performed when and where occasion required.

Afterwards there was only one font in each diocese, and the rite was performed by the Bishop, at Easter and Whitsuntide only, except in cases of dangerous sickness: and in those days the font was usually a shallow octagonal basin, into which the catechumens descended by three steps; and it was frequently inclosed within a separate building, often near to, but not part of the church, called the Baptistry.

In the earliest times in England it is clear that converts were baptised at once, in the nearest river or spring, or in any convenient vessel, as in primitive times, and as indeed convenience demands in all missionary times: the Baptistry and Font are the accompaniments of the seemly order of a settled church.

The entire absence of Saxon fonts is very remarkable, and is still not satisfactorily explained. In Norman and subsequent times every parish church had its font of stone, and baptism appears always to have been administered by immersion, even in the case of adults. The baptism of the Saracen mother of Thomas à Becket, is a very favourite subject with the old illuminators, and she is always represented as immersed in a tub or huge font: in mediæval romances, we read of the romance-king ordering a tub to be made, in which to baptise the huge heathen whom he had converted to the faith by the irresistible arguments of his good lance and sword.

The Reformers of the English Church, while discarding the exorcising, and anointing, and the other old symbolical observances, which had grown perhaps into superstition, and had become unsuited to the anti-symbolical tone of mind of the Christians of their age, retained what was essential, and reverent, and "decent;" and when the Puritan undervaluing of the Sacrament had led them to the ejection of the fonts out of many of the churches, the Canon of 1603 ordered as follows: that "according to a former constitution, too much neglected in many places, we appoint that there shall be a Font of stone in every church and chapel where baptism is to be ministered, the same to be set in the ancient usual places, in which only Font the ministers shall baptise publicly:" (Canon 81.)

Yet the Church of England seems to retain one relic of the ancient rule of the baptism of converts by the bishop, in its rubrical direction in the service for the "baptism of such as are of riper years," that notice of an adult baptism shall always be given beforehand to the bishop.

The "ancient usual place" for the font is somewhere near the prin-

cipal entrance to the church, to symbolise that we enter the spiritual Church of Christ by baptism. In smaller churches it is generally placed on the east side of the pier which is on the left hand to one entering by the south door; in larger churches it is sometimes placed at the west end of the nave. The Rubric orders that the baptismal rite shall be performed in the presence of the congregation; to this end, perhaps the position at the west end of the church is the more convenient; and this position, with respect to the Communion Table, is sufficiently significant. The same necessity of having the font conveniently within sight of the congregation will make it advisable, especially in a large church, to have the font elevated upon a platform, sufficiently large for the officiating minister to stand upon, in full sight of the whole congregation.

The importance of the sacrament demands a fitting beauty in the vessel which ministers to it; the importance of keeping their own baptism continually before the minds of Christians—which dictated the order of the Church of England that it should be performed in church, in the middle of divine service, in the presence of the congregation, instead of in a separate baptistry—would dictate a certain conspicuousness in size as well as in beauty.

We find ancient fonts of an infinite variety of forms: the square bowl, usually Norman, with an arcade, or series of Scripture or symbolical figures, or other ornamental designs, sculptured in bas relief upon its sides: and the round bowl, similarly ornamented; we find also some instances of hexagonal, and multi-sided bowls. But the most usual form is the octagonal, which we find either as a plain octagonal prism of stone, hollowed in its upper side; or resting on a central shaft and base; or shaped like the capital of a pier; or resting upon a central and four corner shafts, an allusion to our Lord and the Four Evangelists; and we find it of all degrees of simplicity, and all degrees of elaborate beauty. The reason for the frequency of this form may be, that, according to the ancient method of spiritualising numbers, "the number 8 refers to the new birth in baptism; for the seven days' creation of the natural world are symbolised by the number 7; and the new creation by Jesus Christ by the number 8, in allusion to the 8th day, on which he rose again from the dead. And this reason St. Ambrose, more than fourteen centuries ago, assigned for the octagonal form of the baptistry:—

Octachorum sanctos templum surrexit in usus,
Octagonus fons est, munere dignus eo.
Hoc numero decuit sacri baptismatis aulam,
Surgere, quo populis vera salus rediit,
Luce resurgentis Christi, qui claustra resolvit
Mortis, et a tumulis suscitet exanimes." *

* These lines were formerly inscribed over the font of St. Tecla. Their meaning is as follows:—"A temple with eight sides has arisen for sacred purposes; and the font is octagonal—meet for the purpose for which it is designed. It was fit that the baptistry should be erected with this number, since by holy baptism true salvation returned to the people, with the light of Christ rising from the dead, who has loosed the bands of death, and shall call the dead from their graves."—Poole's *Structure, Arrangement, and Decoration of Churches.*

Mr. Simpson's *Series of Fonts*, published by Van Voorst, will furnish the reader with abundant examples of all these different types of the font; and the series of plaster models of curious and good fonts, published by the Camden Society, will supply still more useful authorities for reproduction; but note carefully, that when an ordinary village stonemason is to make a font from such a model, it will be wise to give him working drawings, of the full size, of every moulding, and of every bit of decorative carving. But wherever there is any sculpture, in foliage or figures, it should be entrusted only to a good artist; for it is near the eye, and is very conspicuously placed, and ought to be of finished workmanship. Indeed, the font is just that piece of church furniture upon which an artist would delight to lavish his skill: it is not so large that he would become tired of his work; the purpose of the font admits of great elegance and variety of form; it will bear ornamentation without limit; and, from its position, not one fine stroke of the chisel will be lost. No wonder, then, that the old artists have left us such gems of beauty as we find in many of our old fonts. The modern font may be made of any kind of stone, from the rough sandstone, to the delicate alabaster, or the choicest marble; and the addition of a little colour and gilding (to be recommended only when colour is introduced throughout the church) will complete its finished and beautiful effect.

But, while we are giving hints as to the making of new fonts, let us interpose one word in favour of the rough old stone font which you, good reader, may be proposing to yourself to replace with a gorgeous Puginesque new one.

Do not forget the spiritual charm of association, which transcends all the charms of your most lovely carving and painting, as greatly as poetry transcends flat reality: in that rude old bowl the forefathers of your village have been baptised for hundreds of years; your own ancestors, perhaps, for many a generation, have been christened (we like the old-fashioned word) in it. How old is it? Fourteenth century at least. Look! yonder old knight, whose alabaster effigy lies, with clasped hands and sweet solemn face, on its altar tomb in the middle of the chancel, and whose dust lies in the earth beneath—he was baptised in that old font; and how many generations of country knights, and yeomen, and peasants, how many saints whose souls are now in paradise, the fruition of that washing, have been bathed in that life-giving bowl! It is a holy relic; the Homily calls it "the fountain of our regeneration;" do not wantonly destroy it; it has a beauty to the spiritual eye, which Phidias and Tintoret could not give to your new piece of Caen stone!

There is a village church in Nottinghamshire, near the beautiful Trent, where an old circular Norman bowl, with a low arcade around it, keeps guard on one side of the priest's door, and a massive old octagonal Decorated bowl on the other; and the font in use is a Renaissance marble bowl, on an elegant balluster pedestal. Beware! there is as much bad taste among the Gothic revivalists of these days, as there was among the classic revivalists of those: there are, perhaps, as many interesting relics of antiquity every day disappearing before the well-meaning ignorance

of the injudicious restorer, as were ever swept away by the fanatical zeal of the Puritan image-breaker.

Indeed, in nearly every case, our advice would be, where you have an old stone font, keep it, however ugly. Much may be done by a little judicious beautifying. There was an old plain, dingy, corroded marble bowl of a font at Waltham Abbey; and our readers know how very dilapidated old Purbeck marble looks, and can judge what would have been the fate of such a bowl in many hands: it has lately been restored—merely refaced and polished—and the plain massive block of shining dark-mottled marble has now a remarkably rich effect. Many plain shapeless fonts might bear a little moulding—to be done only after having obtained very competent professional advice: and however plain and ugly the font, it will at least furnish a ground for a little diapering, or more ambitious decoration, in colours.

So many fonts have recently been made of smaller size than the ancient ones, because baptism by aspersion is now almost the universal fashion, that it is perhaps not quite unnecessary to utter a caution on the subject. Baptism by aspersion is as valid as by immersion, but it certainly is not so significant of the spiritual *washing;* it is contemplated by the Church of England only as the exceptional mode of performing the rite; there cannot be much doubt that the tendency of the public mind is to revert to the primitive custom; and therefore any one who is expending care and money over a font, in the hope that he is providing something which will last for many generations, will be wise at least to provide for a change of fashion, and make his bowl large enough for an immersion; or his children may live to see their father's donation to his parish church turned out of it as useless.

Many of our old fonts show traces of staples by which a cover was fastened down upon them, according to a constitution of Edmund Archbishop of Canterbury, in A.D. 1236. Many covers of fifteenth-century date remain; they are usually in the form of a spirelet of wood with crockets at the edges; and sometimes rise into a lofty spire of most elaborate tabernacle-work. Generally these seem to have been raised by help of a chain and counter-weight passing over a pulley; but in St. Gregory's Church, Sudbury, is one, retaining much of its colour and gilding, in which the lower part of the cover slides up, telescope fashion, over the upper.

These covers appear to have been intended to form a kind of canopy of honour over the font, answering in some measure to the canopy which stood over the altar. This idea is confirmed by the singular instance at Luton in Bedfordshire, in which the font is inclosed in an octagonal stone structure, of fourteenth-century character, with open arches at the sides, supporting a stone canopy.

A cover to our modern fonts may perhaps be desirable, to keep out the dust; if flat, it may be ornamented with scroll-work in iron or brass. If it be desired to make it more ornamental, the canopy of honour, we think, is the idea which the artist should have before him in his design.

We ask permission of our readers to make a digression here upon a

couple of old vestments, which are not strictly Church Furniture, but which are connected with baptism, and which involve so much beautiful religious poetry, that we venture to hope that, if our readers do not adopt the fashion, they will, at least, thank us for recording it.

In olden times it was the custom, after a child's baptism by immersion, to clothe it first in a new linen garment, which was called the "Chrisomer." After baptism by aspersion had become the rule, the garment was altered, but the idea retained, and the child was received from the priest's hands in a garment which is called in the north a "Christening Say;" and there are persons still living in the north who were thus enveloped in a christening say. The garment, as the name implies, was of silk (*say*)—generally, of course, of white silk, in allusion to the purification of the child from the stain of original sin—and was sometimes embroidered with more or less of sumptuousness. There is clearly nothing superstitious in the custom; it is a custom only just (in the present generation) fallen into disuse; and we record it in the hope that, amidst our many revivals of old customs, this also may be revived. There are few persons, we hope, who, on accidentally opening a long unopened drawer, or on intentionally opening it on the anniversary of their baptism, and seeing that white christening say, would not feel a gush of old and holy associations; mournful thoughts of that baptismal innocence so symbolised; thoughts of childish prayers and mother's teachings, which would break through the worldly crust which so quickly forms about the heart in these days of feverish energy; feelings which might perhaps bathe the soul anew—if not in the sweet waters of innocence, yet in the cooling and renewing streams of penitence.

Parish Pall.

ONE minor evil of the present day, against which it behoves all men to set their faces—and that would accomplish its cure—is the expensive fashion of funerals; as among the middle classes, so especially among the poor. It is no uncommon thing in country places to see the funeral of a labouring man followed by five-and-twenty or thirty mourners, in the same class of life, all dressed in new black clothes —of the colour and material which is the most costly to people of their condition.

Among the middle classes, too, the expense of funerals is a matter which has long been felt to be a great burden. Much of this expense might be spared, and the funeral solemnity rendered even more becoming and impressive than it is, by a recurrence to one or two funeral customs which have not been very long obsolete.

One custom is the provision of a Parish Pall; the other is the adoption of the black cloak for men, and the cloak and hood for women, as the costume of the mourners at a funeral, and the disuse of the fashion of wearing an entire suit of mourning afterwards.

A parish pall has already been introduced in many places; and there appears little difficulty in the way of introducing them generally. It will not be difficult to find a benefactor to give one; it would be perhaps a fitting occasion, when a funeral occurred in a wealthy family in the parish, if they would provide a pall for that funeral, and then present it to the church.

If we were asked how a pall should be made in accordance with the feeling of mediæval art; we should have to reply that the ancient palls, though very beautiful in workmanship, and very correct in the feeling which they typify, are so opposed to our modern usage, that it will take some time, and a little further progress of the popular tone of feeling with respect to death in that direction which it has already taken, before "correct" palls can be generally introduced. For the ancients, though they clothed the attendants at a funeral in the livery of woe, veiled the dead from their sight by a covering of brilliant colours, which spoke of cheerful hope; and from end to end, and from side to side, of the bier-cloth, were two broad stripes, which fell in the form of a cross upon the coffin; and presented to the eye and mind of the mourner, so often as he glanced towards the lost one, the symbol of that one death which took the sting from Death, and robbed the Grave of victory.

In the fourteenth century we find the bier-cloth very often composed of stripes of alternate colours, blue, red, green, &c.; sometimes, of one

colour covered with a pattern of embroidery, or powdered with a fleur-de-lis, or monogram, or heraldic badge.

In the fifteenth century we find similar bier-cloths of rich material. Portions of a very splendid one, embroidered with "histories" on a gold ground, in the possession of the Fishmongers' Company of London, are engraved in Miss Lambert's *Church Needle Work* (London: Murray). A representation of another of crimson velvet, richly embroidered, preserved by the Sadlers' Company of London, is given in Shaw's *Dresses and Decorations of the Middle Ages*. In *Der Weiss Kunig*, of the latter part of the fifteenth century, are several representations of funerals, in which the bier-cloths are of two types; one is a large cloth, with a flowing pattern upon it of the same character as in the dresses and hangings in the same book, and marked with a plain cross, and a shield of arms either worked upon it or laid upon it at the intersection of the cross; the other appears to have, over a cloth like that above described but without the cross upon it, another smaller cloth, of the size of the top of the coffin, with an escalloped edge just falling over the sides, and this upper cloth has a cross upon it from end to end and from side to side. At plate 177 a bier-cloth is represented, plain, with a plain cross; but the scene is a field of battle; and at plate 180 is a pall of the second kind above described, in which the material of both cloths appears to be of black velvet, marked with a white cross and fringed.

These coloured and embroidered bier-cloths were not laid aside at the Reformation. We have seen above that a black velvet pall was introduced towards the close of the fifteenth century; but it was a long time before the fashion became universal. In the year 1562, the Merchant Tailors had three palls of different kinds. In 1572, John Cawood, a well-known printer, left to the Stationers' Company a pall, which is described in his will as "a herse-cloth, of clothe of gold, pouderyd with bleu velvet, and border'd abought with blacke velvet embroidered, and steyned with bleu, yellow, red, and green."

Every guild and company in the middle ages appears to have had its own herse-cloth for the use of its own fraternity; and in the *Gentleman's Magazine* for 1813 is a curious article on "City Funerals," which shows that the city livery palls were commonly let out for funerals, up to a very recent period.*

A very necessary part of the furniture for funerals is a wooden bier, upon which to carry the coffin; they are in use in very many parishes; and their convenience makes their universal adoption desirable. Probably, when the bier-cloths were very heavy and costly, they were not laid immediately upon the coffin, as now, which necessitates their hasty removal, and folding up in the middle of the service; but the bier itself had a kind of frame-work over the coffin, upon which the bier-cloth lay undisturbed, while the coffin was drawn out from beneath it. In the fourteenth century, and earlier, when the coffin-lids were generally ridged, this frame-work would be of corresponding shape: in representations of the

* *Journal of British Archæological Association*, Vol. I. p. 179.

fourteenth century, the cloth almost always assumes this shape. In later times, when the coffin-lids were flat, the framework of the hearse would undergo the same change.*

The use of the parish pall would not, however, very much decrease the total expense of a funeral; it is rather in the disuse of the fashion of putting all the members of a family into complete mourning that we must seek to attain this desirable end. In former times, people wore their ordinary dress at a funeral; but over it, and completely enveloping and concealing the person, was worn a long mourning cloak and hood. The mourning cloak and hood are not yet obsolete in many parts of the kingdom, and it forms so very solemn and appropriate a dress that we cannot think that its gradual reintroduction would be attended with much difficulty. And the provision of a set of these mourning cloaks as part of the furniture of the church, for the use of any of the parishioners who required them, would at once do away with the great expense attending a funeral. Families in better circumstances would probably obtain the use of cloaks of their undertakers, as they now hire the pall.

The great difficulty will be to persuade people to cease to go into entire mourning also, and to content themselves instead with black gloves and a hatband, or a crape round the arm like the soldier's mourning, or some similar way of showing respect for the dead, without incurring a cost which might often, to use the saying of the country people, "make the dead man turn in his grave" with grief, for the embarrassment and care which his widow and children are heaping up to themselves, from compliance with a foolish but tyrannical fashion.

Fashions in dress, however, descend; the expensiveness of funerals is a subject in which some ameliorations have been effected in the higher ranks, and to which the attention of the public generally is still alive. The clergy especially may do much in the present state of feeling, when existing fashions are unsettled and men are looking for some change, towards directing the public taste, and hastening the general introduction of wiser customs.

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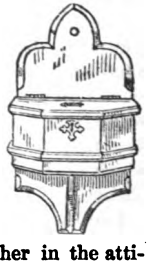
* Since the above was written we have seen in Mr. Pinnock's admirable *Clerical Papers*, the following apropos quotation from a Tract on *Funerals, &c.* by the Ecclesiological Society. "Every consideration, sanitary and moral, cries out against the present system of carrying the coffins on the shoulders. In every case it is prejudicial to the bearers; in some it is absolutely dangerous. It would be curious to know when this fashion came in. Even now there are very few parishes without their *biers;* and they are almost always a subject of enquiry in Visitation Articles. But when we come to examine into their use we shall find it very limited; and in some places confined entirely to such as died of infectious diseases. Hence the jolting, staggering, lugging,—the exclamations, 'Hold hard!' 'Look out' 'Take care!' which are almost inseparably connected with the shoulder system. For the coffin has first to be hoisted, then put down on the trestles, then the bearers have to emerge from the pall, then the pall has to be re-arranged, then after the 'lesson' the pall must be thrown back, the coffin re-hoisted, the pall arranged for the third time; and last of all, the whole process must be repeated at the grave. Now, contrast this with the bier. The coffin is simply lifted on to it; the hearse put over it; the pall spread over that; thus without any one re-arrangement it is brought into the church, then out of it into the churchyard; then the pall being removed with the hearse, the ropes are run through the rings, the coffin yet resting on the bier, and the lowering into the grave is an imposing ceremony instead of a distracting bustle."

Alms Chest.

IT is required by Canon 84 that an alms chest shall be set up near the entrance of every church to receive the benevolences of the people.

Some of the original alms chests set up in obedience to this Canon still remain; they are generally a square post of wood about 3 feet high, with the upper part hollowed into a box, which has a lid well secured by ironwork; the whole affair very rude and inartistic.

Recently the alms chests have been a box of the kind represented in the accompanying woodcut, and sometimes ornamented with more or less of ironwork, attached to or near the door.



A still more goodly-looking device is to insert a carved stone bracket in the wall, and fasten a wooden chest upon it; or to leave the upper member of the bracket very thick, and hollow that part of the stone itself into a chest.

There is a pretty idea for an alms chest at Wickham Bishop's Church, Essex, where the upright post of timber terminates in a demi-angel, with hands placed together in the attitude of prayer, and the opening for the money is between the hands of the angel; perhaps it would be an improvement if the hands were placed together in the attitude of one who holds both hands to receive something; it would perhaps still more naturally express the idea intended to be conveyed, that the alms-giver places his money in the hands of an angel—"lendeth his money to the Lord."

Another arrangement of the alms chest is, to form a niche in the wall beside the door, like the niches which we so commonly find in the walls of churches, and which answered the purpose of little cupboards; and either to place a wooden box, well secured, within this niche; or to place a deep stone as the base of the niche, and hollow the stone into a chest.

Et Cetera.

SEVERAL other things there are, coming under the designation of Church Furniture, which, for one reason or other we dismiss with a brief note to each.

The LITANY DESK was undoubtedly contemplated by our rubrics, in cases where the prayers are said from a stall in the chancel. The *Hierurgia Anglicana* gives us a reprint of an engraving of the time of Charles II. in which a Minister is represented as saying the litany kneeling at a desk in the midst of an unpewed nave. And we presume that few will doubt that there is something appropriate and significant in the Minister quitting his place in the choir and kneeling humbly at the head of the congregation, while offering up this penitential service in their name. But since, as matter of fact, the litany desk is not now generally in use, it is enough for our object to indicate that the furniture necessary for the observance of this ancient usage will consist of a kneeling cushion, and a desk. A rectangular cushion, with tassels at the four corners, made of one of the materials already described under the head of Textile Fabrics, is more according to mediæval usage than a hassock, and more comfortable than a kneeling-board. The desk may be adapted from some form of the Lettern already described.

A dissertation upon the BELLS would be out of place here; and

The ORGAN would require an essay to itself.

The position of the CLOCK is a question of considerable difficulty; and a very instructive paper might be written upon the subject, if it only contained an account of the ancient examples which might be gathered together of its treatment, and the various ingenious devices by which our own architects have endeavoured to make it harmonize with the design of a Gothic church tower. A paper of such length, however, would increase too much the size of this little work, which has already grown to a length exceeding that which was originally contemplated; and it is not a subject upon which a few sentences would be of any service.

Conclusion.

ONE or two practical hints in conclusion: first, most of the refurnishing of churches which is being now done, is done too hastily; men are impatient to see the whole of their church remodelled at once; they collect what money they can, venture upon a debt of a few hundreds in addition, and spread that sum over the entire surface of an ambitious restoration; the result of which is a lamentable amount of ostentatious and bad church work.

Do the work gradually—one portion this year, another next—as funds come in; only whatever is done let it be thoroughly well done; and put up with things as they are, or with temporary makeshifts, in the meantime. Especially let nothing in the way of merely ornamental work be done at all, unless its execution be of the best; leave all your corbels in block, and your bench ends rough slabs of oak, until you can afford to do them well. The quantity of trashy carving with which England has been deluged during the last ten or a dozen years it is sad to contemplate; when people have been to the Crystal Palace a few times, and have learnt to appreciate what good carving is, we shall not be surprised to find another popular movement springing up, whose object it will be to saw off all the poppy heads and deface with the hammer all the corbels which the popular movement of the last twenty years has called into existence, as offensive and injurious to the taste of the people, and unworthy of God's house. And can any of our readers call to mind any modern church carving which they would feel much grieved to see thus treated?

Secondly, if you meditate a sumptuous gradual restoration, begin at the right end. If you begin with the richest portion first—for instance, an altar-table, vested in a blue cloth embroidered with gold, and a gorgeous polychromed reredos—it will look so very glaring amidst the squallor around it that you will run a risk to "fright the isle from her propriety." Begin with the least gorgeous and startling portion of your furniture first, and gradually work up to a climax; and then the glowing hues of your sanctuary will be toned down and harmonized by the rest of the picture. For instance, if you meditate polychrome, it is indispensable that you should tone down the white light of the windows first; if you cannot afford to fill them all with stained glass at once, at least you must soften and tinge the light in some way: then put colour into your pavement; it will very much tend to prevent any very startling effect when you come to put it upon your walls: introduce colour in the nave before you proceed to the more elaborate work of the chancel; and so forth.

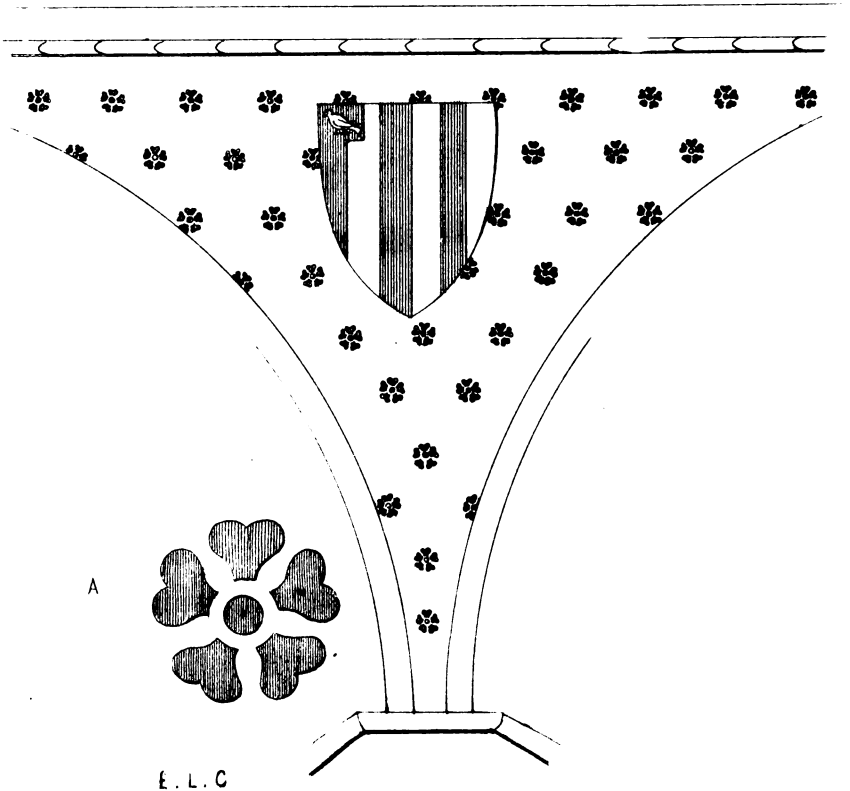
For after all there are many people in your parish who are not quite so

advanced in the appreciation of Gothic art as you; and have not quite overcome their Renaissance horror of the colours of the rainbow: and they have a jealousy of any startling innovation in church matters;—and not altogether without reason. Their jealousies are often very ignorant, an stupid, and annoying; for instance, when they think that to sit in the old sedilia is a leaning towards Rome; and polychrome a mark of the Beast. Yet after all, this blind prejudice is an instinct of conservatism which has something respectable about it; it deserves painstaking instruction, and a good deal of forbearance, and a prudent endeavour to make your improvements in a manner as little startling as may be.

In conclusion let us recall to mind the principle which has been insisted upon throughout this essay as the guiding principle in all our church building and church furnishing—viz., that the church is God's house, and that our best of material and of art ought to be devoted to it.

Let this principle be clearly established and fully developed in our minds, and the furniture of our churches will hardly err in essentials. It is the idea that a church is solely a public building conducive to private edification, which is the parent of the greater part of the errors which have been committed. Where people were poor or parsimonious, they suffered the building to fall into a condition of dust and dilapidation;—they only spent a couple of hours a week there, and could put up with the discomfort for that time. Where people were rich and luxurious, they kept the building in good repair; they furnished their pews with comfortable cushions and handsome books ; and set up a powerful organ ; and, with the good feeling which the laity always entertain towards their pastor, they provided him a comfortable reading-desk, and a handsome pulpit ; while the Lord's Table was ricketty and worm-eaten, and the Font filled with candle-ends. As if the God of us Christians were a different Being from the great and mighty Lord God who was worshipped with solemn pomp at Jerusalem ; or as if it was very right for the Jews to pay him open homage with awful reverence, but as if we Christians are not required to pay him any public service ; or, as if we are entitled, by our new relation to Him, to divest ourselves of all awe, and lay aside all outward reverence; and contritely confess our sins, and earnestly offer up our humble petitions, and sing our solemn praises, lounging quite at our ease in a well-cushioned private pew.

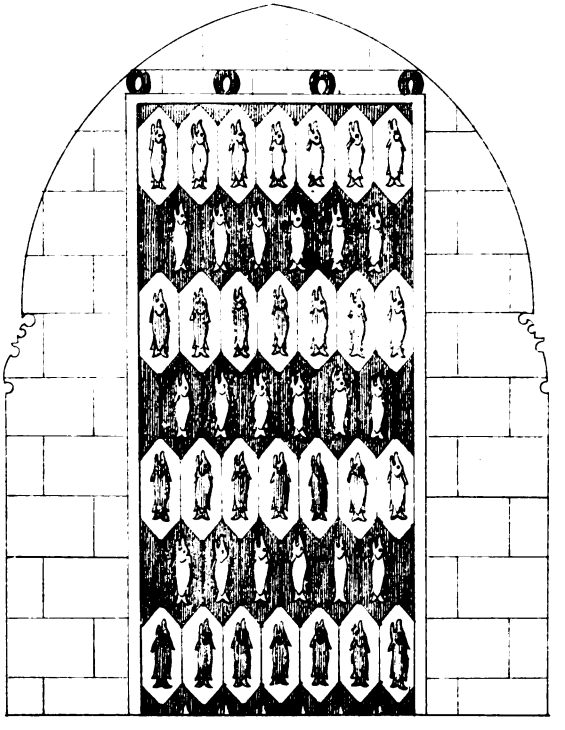
Let us only cease from that false view of religion, which makes our own souls, instead of God, the one object to which all our religion is directed ; which looks upon public worship as a means of individual edification, instead of the solemn worship of the Almighty Father ; and there would soon be little reason to complain of the mode in which our churches are built or furnished. That which is due to God would be reverently performed ; that which is needful for man would be reasonably provided. And we should sin to doubt that, in seeking to serve God most acceptably, we shall also find the greatest good to our own souls.



A

E.L.C

FEERING_ESSEX



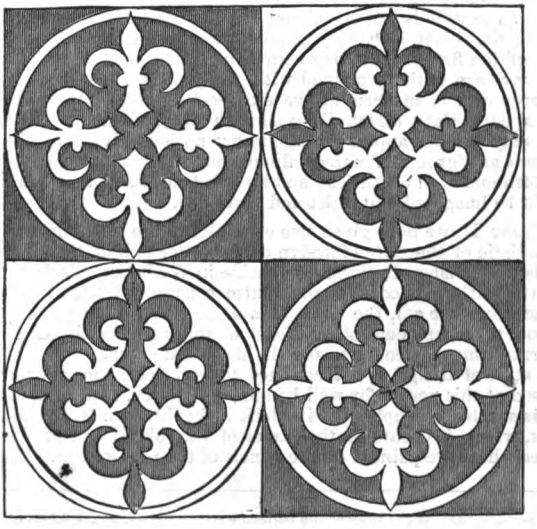
N NAILSEA, NORFOLK

WALL PAINTINGS

Appendix.

THE exigencies of a printer's office required that some portions of the foregoing essay should be printed off as they stood in the periodical in which it first appeared. We therefore add here an explanation of some of the Plates with which this reprint of the essay is enriched; and we shall take the opportunity to give a few additional remarks on some subjects which our former limits made it necessary to compress.

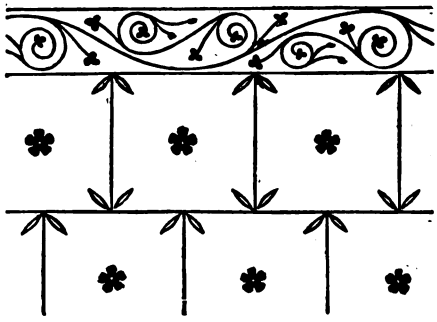
PLATE I. contains two illustrations of wall paintings: one is a representation of the 13th century painting on the clerestory wall of West Walton Church, Norfolk, mentioned at p. 16; it appears to be intended to represent a piece of tapestry or needlework placed in an iron frame, and suspended upon a wall, which is painted with the common masonry pattern of the period. The ground colour of the wall is buff, with red masonry lines; the frame of the painting, and the loops by which it is hung, are black. The painting represents a net full of fishes, intended probably either as a symbol of the church, or as an allusion to Peter the fisherman, to whom the church is dedicated; the lines of the net are black; the first row of hexagonal meshes contains red fish on a buff ground, the next row buff fish on a red ground, and so on in alternate rows.



In the other corresponding spaces of the clerestory walls are similar frames filled in with different patterns: one pattern is given at p. 16, another at

p. 98, and a portion of another pattern is here represented, on a larger scale than the others. The colours in this pattern are red and buff, counterchanged.

The ground upon which these frames of tapestry are represented will serve as an illustration of the simplest kind of wall decoration, which we have called, at p. 15, the "masonry pattern." We give here another



more elaborate instance of it from Great Wenham Church, Suffolk, where every stone has a leaf in the angles, and a cinque-foil in the centre;* and the pattern is bordered by a scroll of elegant character.†

The other figure in Plate I respresents one of the restored spandrils of the nave arcade at Feering Church, Essex, mentioned at p. 16. The ground of the wall is a slate colour; the flower with which it is diapered is black; the shield is "paley or and gules, on a canton of the second a martlet of the first;" the string-course over the shield is red. The walls of the nave are entirely painted with this pattern; the piers and arches are at present left in their native stone-colour; the walls of the chancel are of a dark slaty claret, diapered with black fleur-de-lis. The dark ground may perhaps appear strange to our notions of colour; but it is not infrequent as a ground for the brilliant miniature paintings in the MSS. of the 14th and 15th centuries; and its effect in this church is not gloomy as might be imagined, but quiet and agreeable.

On PLATE II. we have given two examples of the bold flowing patterns, characteristic of the style of design of the latter half of the 15th century. Fig. 1 is from Bishop Beckington's shrine in Wells Cathedral: the ground is red, the pattern chocolate, the centre ornament white; it forms, as is manifest from the cut, the back of a niche; and other patterns in the same bold style ornament other niches of the same shrine, some with the same arrangement of colours, some in black and green.

This style of design is not confined to wall decoration: it was universally used at this period for wall-hangings, tapestry, furniture, dresses, &c. Fig. 2 is another example of it in black and gold from Ranworth Church, Norfolk, where it occurs as the diaper of the robe of one of the series of Apostles which are painted on the panels of the rood-screen. The illumi-

* Is it possible that, as the lines of the pattern were suggested by the joints of the stones, so the centre pattern was suggested by the mason's mark, which is so universally found on the face of mediæval ashlar.

† Very much like one of the borders of the tile-pavement in the Chapter-house, Westminster.

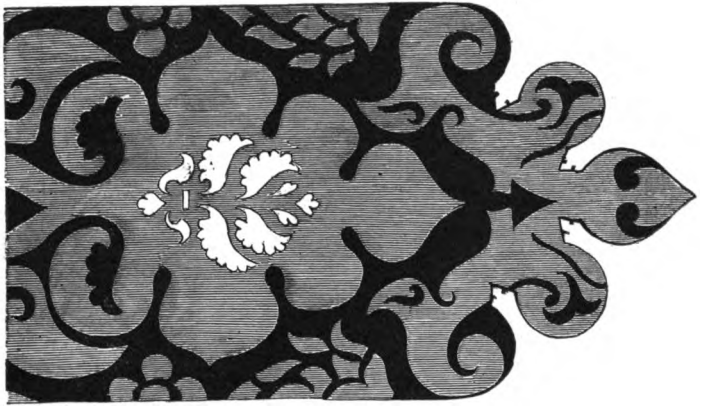


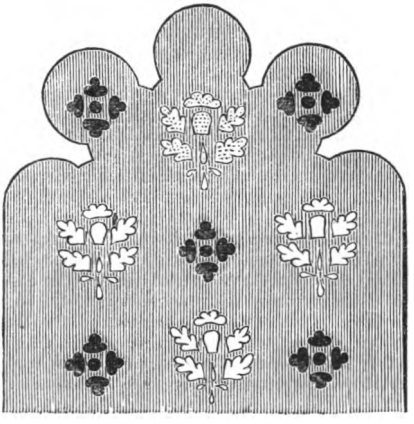
Fig. 1.
Bishop Bechington's Shrine, Wells Cathedral.

Fig. 2.
Ranworth Church, Norfolk.

nated MSS. of the period will furnish the decorator with abundant examples of these designs; the single book *Der Weiss Kunig*, which we have before quoted, would supply some scores of different patterns.

It must be carefully noticed, however, that patterns of this kind seem never to have been spread over the whole wall of a church, but restricted to some small space to which it was desired to give special importance of decoration. In *Der Weiss Kunig* such patterns frequently occur as dossals to chairs of state, where the walls of the room are either left entirely plain, or where the lower portion of the walls is furnished with hangings of a simpler style. At Coggeshall Church, Essex, portions of paintings in a similar taste, and in the same colours—red and chocolate, with touches of white—have recently been discovered; which appear to have extended only over the lower portion of the eastern walls of the nave and chancel-aisles, forming dossals to the chantry-altars there placed.

Of a simpler kind of diapering, very commonly used in the 15th century for panels of rood-screens and similar situations, we here give an example from East Harling Church, Norfolk. The ground is red, the



ornaments are black, white, and yellow, as heraldically tricked in the woodcut.

Perhaps few of us have as yet progressed sufficiently in our revived love of colour, to desire to see it introduced on the exteriors of our houses and churches; but there can be no doubt that in the middle ages exteriors were coloured.

Upon *exteriors of churches* it was perhaps only partially introduced: for instance, in the doorways with their mouldings and sculpture; in the tiles or leads with their ornamental cresting; perhaps in the string-course under the parapet, the gurgoyles, and the mouldings of the windows.

We do not propose to enter at any length into the subject of exterior decoration; but as the mere assertion of the fact will be startling to many of our readers, we will add a few proofs in support of it. In the Royal MS. 15 D. 3 (Brit. Museum), which is of the 14th century, at p. 138, is a representation of the building of the Temple. The Temple is represented by a little Decorated church with a semi-circular apse; over the exterior of the door is a projecting canopy supported by struts—a quasi-porch. The

canopy is painted yellow on its under side, and the exterior mouldings of the doorway are touched with colour. The exterior of the roof of the church is covered with lead, painted blue to represent the colour of the lead, and each sheet of lead is painted with large fleurs-de-lis of a darker shade of blue.

At f. 395 of the same MS. is a representation of a lead covering of a church roof, in which the rolls dividing the sheets of lead are of a darker blue, and each sheet of lead has a row of three large fleur-de-lys in a darker shade of blue.

In the MS. Domitian, A. 17 (Brit. Museum), of the time of Richard II., at f. 175, is a representation of a church covered with lead, and with a high ornamental cresting; the lead is painted blue (lead colour); the cresting and the rolls which divide the sheets of lead are gilt. Gilt crestings are not uncommon in MSS.

In the royal MS. 15, E. 6 (Brit. Museum), of the time of Henry VI., the buildings in many of the illuminations have red and blue tiles on different parts of the same buildings, arranged, clearly, with a view to chromatic effect.

But we have traces of colour still remaining on the exteriors of churches of all dates.

At Fountains' Abbey, in the Cloister Court, is a small Norman doorway, leading into what is locally called the "Brother's-room;" there is a plain Norman hood-moulding over it, the under face chamfered at an angle of 45°. The space between this hood-moulding and the arch of the door is painted white, with red lines to indicate the voussoirs; the hood-moulding itself is painted in zig-zag bands, alternately black, white, and red. It is curious that the points of the zig-zag pattern do not coincide with the constructional angles of the moulding; one row of points falls upon the middle of the chamfer, the next row of points upon the middle of the face of the hood.

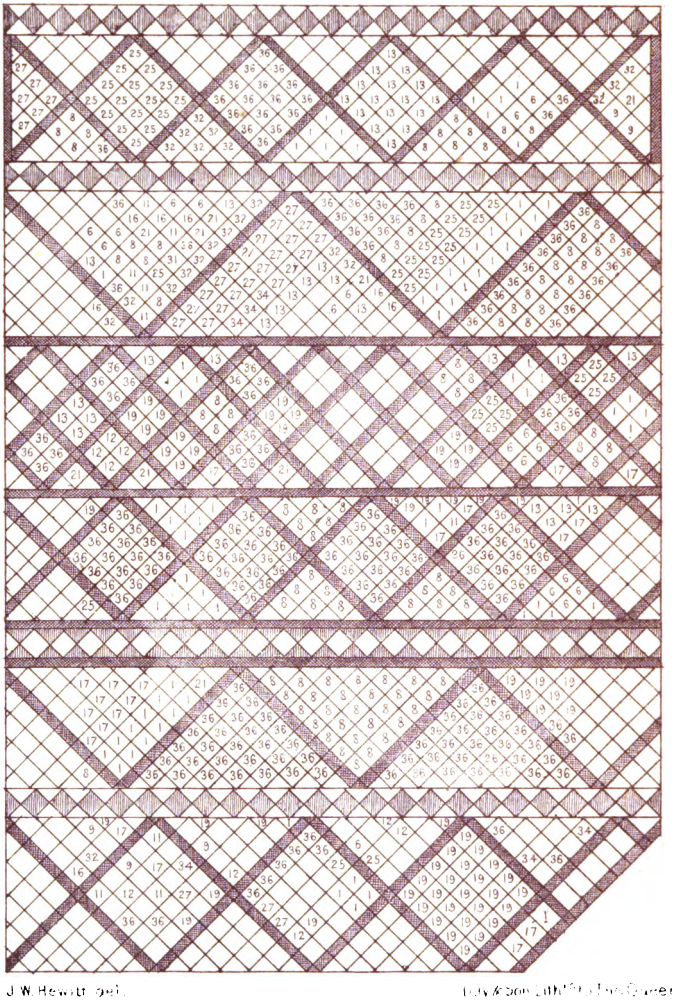
In the course of the restoration which is now being carried on at Carlisle Cathedral, several fragments of exterior colour have been found. One fragment which seems to have formed part of the exterior mouldings of a door-arch of Norman date has the characteristic mouldings painted red, black, and white. Portions of the original north transept, a work of the very beginning of the 14th century, were also found, consisting of fragments of carving, mouldings, &c.; some of which were without doubt part of the external decoration, and these were covered with a coat of white paint.

Traces of colour were found upon a mutilated Virgin and Child, which formerly occupied a niche outside the tower of the same cathedral, a work of the first quarter of the 15th century.

Considerable traces of decorative colour remain on the exterior of the late Perpendicular porch of Hitchin Church, Hertfordshire. The porch is very deeply moulded in the doorways and windows, and enriched with niches, panelling, and carving. It has recently been partially restored, so that the colour now remains only in fragments; but sufficient remains to indicate the principle of its application: the carving has a yellow tinge, perhaps the ground for gilding; the flat surfaces and curves of mouldings are red; and the shafts of archways and the fillets of mouldings of a dark colour which looks like brown.*

Traces of colour remain on several of the rich late porches of Norfolk

* "But may have been black," says our correspondent (Mr. C. H. Purday, to whom we are also indebted for the above notices of exterior colour at Fountain's and Carlisle, and for many other kindnesses.) More probably, perhaps, it was the chocolate colour which, as we have already seen, is so extensively used in the decorations of this period.



J.W. Hewitt del. Day & Son Lith. to the Queen.

TILE PAVEMENT, EXETER CATHEDRAL.

PLATE VII.

Fig. 2.

Fig. 3.

Fig. 5.

Fig. 6.

Fig. 8.

Fig. 11.

Fig. 12.

Fig. 13.

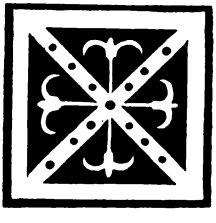


Fig. 16.

Fig. 17.

Plate VIII.

Fig. 19.

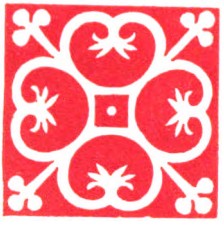


Fig. 21.

Fig. 24.

Fig. 25.

Fig. 26.

Fig. 31.

Fig. 32.

Fig. 33.

Fig. 34.

Fig. 36.

and Suffolk. There were traces of yellow colour upon the exterior mouldings and carvings of the south door and priest's door of Coggeshall Church, Essex.

The ornamental flint and stone panelling, so common in the plinth and parapet* of the late Perpendicular churches of the Eastern Counties, and the patterns which are produced upon the surface of the wall by the use of black and red bricks, are in fact external coloured decoration.

PLATE III. Design for gas standard, see p. 87.

PLATE IV. A monumental slab, inlaid with a brass cross, and marginal inscription, designed and executed by Mr. J. G. Waller, and laid down in the pavement of Kingweston Church, Somersetshire.

PLATE V. A monumental slab of alabaster, with a cross incised upon it; the design, but not the inscription, is taken from a slab of the 15th century, in Bridgeford Church, Nottinghamshire.

PLATE VI. The diagram on the opposite plate will enable us to describe more fully and clearly than we have done at p. 96, the arrangement of the design in the very characteristic *panelled* pavement from the Exchequer Chamber, Exeter Cathedral. It was not possible in a drawing on so small a scale to do more than indicate the arrangement; to put in the designs of the inlaid tiles so as to give completely the effect of the pavement would have required a very large and costly drawing; but we give separately woodcuts of the various tiles which are used in the design, on Plates VIII. and IX.; and their positions in the pavement are indicated by reference numbers in the diagram, so that with very little trouble the whole of this interesting design may be fully made out.

The general characteristics of this style of design have already been noticed at p. 96. In studying the details more closely the first thing which will strike the eye is the studied want of symmetry; the panels are not of equal width; the borders are studiously varied; the filling in of no two panels is quite alike; the angles of the angular sub-panels do not coincide in adjoining panels; and in the groups of inlaid tiles with which the sub-panels are filled in, the same capricious irregularity is observable: for instance, in the third panel from the top of the Plate (called panel 1 in the text, p. 96) there are twenty-seven squares formed by the interlacing narrow bands, and these squares are filled up with sets of four tiles forming one pattern; and of these patterns there are ten different ones; and they are so distributed that in only one instance do the two contiguous squares contain the same pattern.

The pavement of the Chapter House of Salisbury Cathedral is similarly treated. It is an octagonal building: first, it is divided into four compartments by borders which run from the central pillar to the centres of the four cardinal sides of the octagon; then each compartment is divided into ten long panels of unequal widths, which all run towards the central pillar; and these panels are sub-divided and filled in on exactly the same method as the Exeter pavement: some panels are divided into small squares filled in by sets of four tiles like the third panel from the top in Plate VI. In some the sub-division is still smaller, and the squares formed by the border tiles are only large enough to contain one tile; in other panels there is no sub-division by strip-tiles, but the whole panel is filled in with different patterns of inlaid tiles.

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* Many late Perpendicular churches have parapets of brick, which are clearly original; and they sometimes occur where the wall is of hewn stone, looking strangely incongruous. We beg to suggest that in such cases the brick parapet has been stuccoed and painted with ornamental panelling, probably of the same character as that which we see in the flint-work parapets of the same date.

The muniment-room of the same cathedral is also octagonal, and its pavement is similar to that of the chapter-house above described, except that each of the four main compartments is divided into only six panels. A diagram of half of this latter pavement is given in the Northampton Architectural Society's annual volume for 1850.

A pavement very similarly arranged remains in a tolerably perfect condition in the Archive Chamber of the principal registry, over Saint James's Chapel, in the same Cathedral of Exeter, but it is so covered with the presses with which it is furnished that it is hardly possible to copy the arrangement correctly.

A fragment of another pavement of similar character, consisting of the ends of three panels, remains in St. James's chantry in the same cathedral; the panels have all been divided into large triangles, as in the second and fifth panels of the Exchequer Chamber pavement, filled in with tiles of different designs.

Another fragment in St. Paul's chantry, of the same cathedral, exhibits the same principles of arrangement; one panel is divided like the fourth, from the top, in the plate of the Exchequer Chamber pavement, and each square is subdivided into nine squares of a single tile, that tile being a shield of the royal arms, given in the margin; the triangular spaces which fill up the sides of the panel, are filled with inlaid tiles without any division of dark tiles.

Beneath the rood screen, on the north side, where the altar of St. Nicholas formerly stood, a fragment of pavement remains, exhibiting part of a panel filled in with a trellis work of dark border tiles, each lozenge of the trellis work being filled with an inlaid tile whose pattern is a Bishop standing upon a bracket—his length along the diagonal of the tile—with a vine leaf springing from the bracket to fill up the angles of the tile.*

Plates VII. and VIII. give the details of the tile pavement in the Exchequer Chamber, Exeter Cathedral.†

PLATE IX. represents a portion of a pavement at Higham Ferrers, Northamptonshire, whose date is about 1340, A.D. The division into panels is apparent: the filling of those panels presents peculiarities which will be best understood by a study of the plate, for the drawing of which we are indebted to the courtesy of Mr. J. K. Colling, the author of the beautiful work on *Gothic Ornaments*.

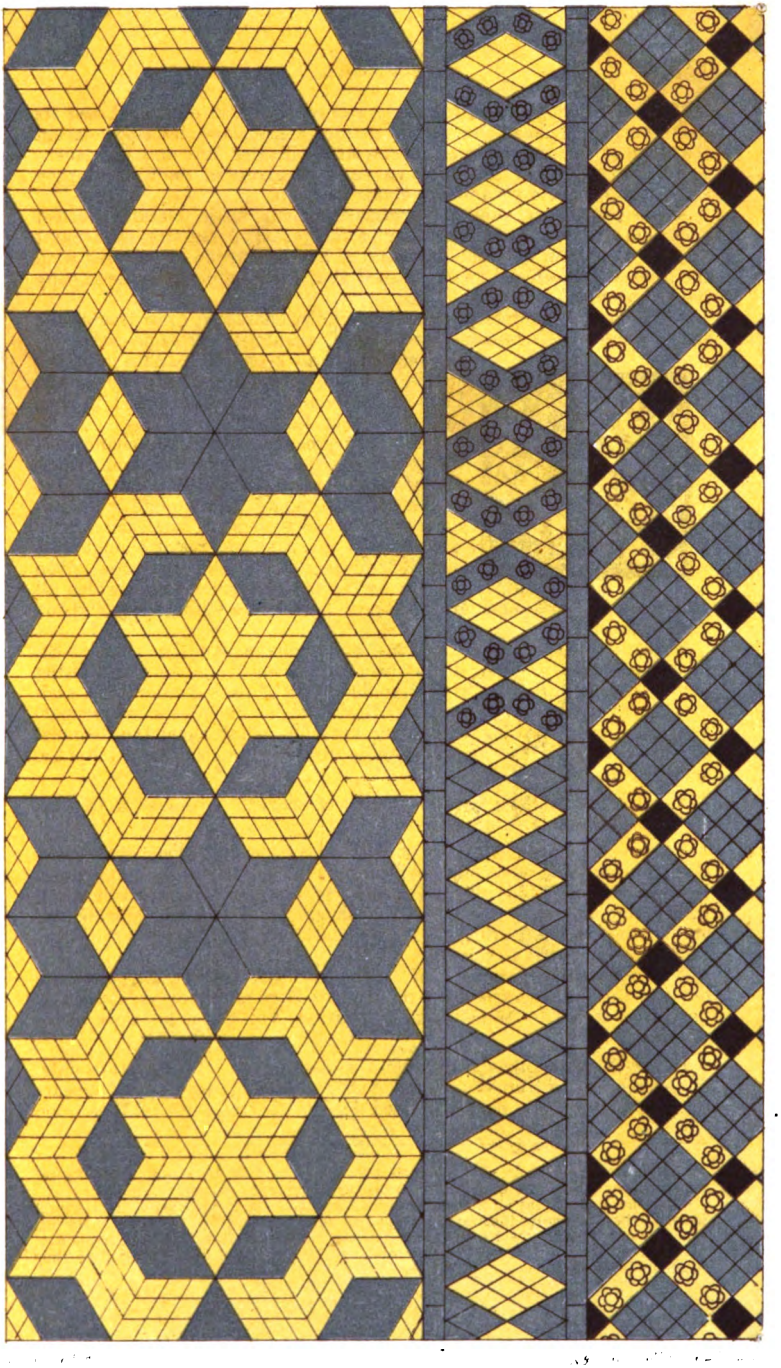
The remarkable pavement of Prior Crawden's Chapel, Ely, presents many features of resemblance to the Higham Ferrers pavement; its details have been given by Mr. Colling, at plate 14, Vol. II., of his work above referred to.

PLATE X. is another fragment of a pavement of 14th-century date, discovered in the ruins of Neath Abbey, Glamorganshire. It appears to form part of two panels, divided by the central rows of tiles: one

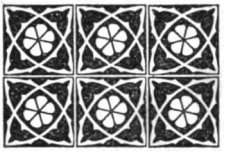
---

* These arrangements are shown in a plate given in a paper by Mr. Hewett, in the Exeter Society's *Transactions;* he assigns them to the early part of the fourteenth century.

† For the loan of several of these blocks we are indebted to the Exeter Architectural Society; they originally illustrated a paper on this pavement, by the Rev. J. Hewitt, which is published in the Society's *Transactions;* for others we are indebted to the Rev. Lord Alwyne Compton, whose excellent paper on *Tile Pavements*, alluded to at p. 96, they originally illustrated.



panel is sub-divided by border tiles into squares of a single tile; the heraldic tiles which occupy these squares are those of England, Clare E. of Gloucester, Turberville, and Mowbray; the other panel is filled with a diaper pattern, which is not quite correctly represented in the plate (copied from one in the *Archæological Journal*); the diaper is given correctly, but on a smaller scale than the Plate, in the six tiles figured in the margin.



The lower member of the border supplies us with very good examples of the curious devices which are sometimes found upon inlaid tiles.

FINIS.

PLATE X.

Tile Pavement. Neath Abbey, Glamorganshire.

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Office:

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